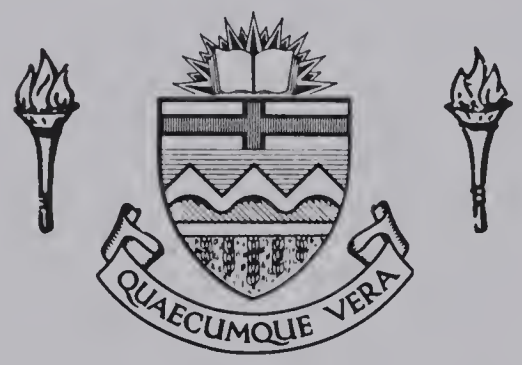
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CREATIVE DANCE: DESIGN AND IMPLEMENTATION OF A RESOURCE UNIT OF STUDIES FOR GRADE THREE

by

© SUSAN GARRETT

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Creative Dance: Design and Implementation of a Resource Unit of Studies for Grade Three" submitted by C. Susan Garrett in partial fulfilment of the requirements for the degree of Master of Education.

ABSTRACT

Two contradictory claims occur in the literature in relation to the arts in education, and specifically to creative dance in children's education: the arts, which include creative dance, are of significance and importance in children's education; and the arts, particularly creative dance, are not being taught in elementary schools.

The purpose of this study was to examine factors related to these two claims: the design and implementation of a resource unit in creative dance for children at the grade three level; the design and conduct of an inservice program to assist grade three teachers in utilizing the resource unit in their classrooms; and the identification of significant variables that could guide future development of resource units and inservice programs in creative dance.

The study was carried out in two phases. Phase one involved the selection, creation and organization of a series of creative dance activities in the creator-performer-spectator dimensions for grade three children. The dance material was then piloted and evaluated with two grade three classes of children. From the results of phase one, a resource unit in creative dance was designed for use by classroom teachers at the grade three level.

Phase two involved the design and conduct of an inservice program with seven grade three teachers. Upon completion of the inservice sessions, the teachers and their respective classes were interviewed to determine the effectiveness of the resource unit and the inservice program. The findings from phase two confirmed that a resource unit designed to include written materials, live performance-spectator

experiences and audio-video resources was considered effective for use by classroom teachers. The results from this phase also confirmed that, during an inservice program, teacher concerns related to the provision of direct and concrete experiences with the materials of creative dance and to the opportunities to observe demonstration lessons and participate in peer coaching situations.

In phases one and two, the findings revealed that involvement in creative dance was a positive experience for both teachers and children. The study therefore reaffirmed the findings in the literature that children's dance education is important. It also suggested that the absence of creative dance in most elementary school curricula may result from a lack of appropriate resource materials and a lack of teacher experience in creative dance. Thus the study supported the existence of the two contradictory claims in the literature on children's dance and offered suggestions for the design of resource units and inservice programs to assist in rectifying these claims.

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Chapter 1

THE PROBLEM

Introduction

Education has a tendency to emphasize the verbal and mathematical forms of communication. Martin Engel (1979) believes a fallacy is inherent in this practice as it assumes that the verbal and mathematical codes include all meanings necessary for human functioning (p. 44). It is clear, however, that we communicate not only by means of words, but also by means of musical sounds, visual forms, expressive movements and other symbolic systems, each of which represent different modes of communication. Each of these symbolic systems offers different ways of perceiving, interpreting and communicating our world. They are symbol systems that humans have invented to express that which they have come to know about reality. As Eisner (1978) explained:

> Each symbol system—mathematics, art, music, literature, poetry, and the like—functions as a means for both the conceptualization of ideas about aspects of reality and as a means for conveying what one knows to others. (p. 618)

Each symbol system is a 'mode of consciousness'—a way of representing life. Our experiences in reality are transformed into symbols or ideas that generate and refine our thinking. Moreover, as Cassirer (1944) pointed out:

> None of these forms can simply be reduced to, or derived from the other: each of them designates a particular approach, in which and through which it constitutes its own aspect of "reality". (p. 78)

Each symbolic system appears to provide a unique way of conceptualizing, expressing and communicating ideas about ourselves and our environment. It would seem to follow that knowledge of and participation in many of the symbolic systems would lead to a richer and more meaningful life, rather than one in which symbolic capacity was limited. Cassirer (1944) supported this belief when he stated that:

> The depth of human experience depends on the fact that we are able to vary our modes of seeing, that we can alternate our views of reality. (p. 170)

If education can be conceived as "the coming to know through the symbolic transformation of experience" (Smith, Goodman and Meredith, 1970, p. 74), then it would seem to suggest that introducing students to all of the symbolic systems of communication—the arts as well as language, mathematics, science—would be an important role of education. It follows that introduction to the power of the symbolic representation of music, visual art and dance should be a major part of education.

The literature on dance in education (Boorman, 1982; Dimondstein, 1971; Hill, 1978; Redfern, 1973) indicates that one of the major concerns of dance as a facet of children's education should be the recognition of dance as a form of symbolic representation. Through symbolic representation, the child learns that the actions that constitute dance such as leaps, twirls, spins, skips, can convey various ideas, images and feelings. Another avenue of communication, of knowing the world, is opened to the child.

Since dance is one of the primary forms of human communication and a symbol system that uses movement as its "language" and the

human body as its medium, it is the most intimate and direct medium of all the arts (Lange, 1978, p. 55). As such, dance is a "language" suited to children, for it is constituted of "the very raw material which [a child's] natural desire has already led him to explore and over which he has already gained considerable control" (Boorman, 1970).

For young children, particularly those in elementary schools, Dimondstein (1971) described dance as "the interpretation of a child's ideas, feelings, and sensory impressions expressed symbolically in movement forms through the unique use of his body" (p. 3).

Through experiences in creative dance, children may learn how to use movement to communicate their ideas, images and feelings, and to interpret those of others. According to Dimondstein (1971), the essence of the creative dance experience is that children "become aware of another way of knowing and feeling about themselves and others" (p. 19).

If dance is a symbol system, as the literature indicates, then it appears it has possibilities for challenging the intellect and stimulating the imagination of the children in our schools. In other words: "The possibility of learning the 'language' of dance . . . has implications of the highest importance for the subject as an educational activity" (Redfern, 1973, p. 129).

Thus, when we speak of the development of communication skills as a primary goal of education (Alberta Education, 1982; Ontario Ministry of Education, 1975), we must be prepared to extend our concept of literacy to include non-verbal and artistic modes of

symbolization (Engel, 1979, p. 48).

Boorman (1980) supported this concept of literacy when she stated that:

> unless there is curriculum expansion to include all of the major symbolic systems with which man expresses and impresses himself through and in society, then the children of the Canadian society will be illiterate. (p. 10)

The above position was shared by those educators responsible for outlining the physical education curricula for the Provinces of Alberta and Ontario. In referring to the role of creative dance, the physical education curriculum guides stated that dance was a medium of communication for ideas and feelings, and stressed that children be given opportunities to learn the "language" of movement (Alberta Education, 1983, p. 2; Ontario Ministry of Education, 1975, p. 17).

While the provincial curriculum guides clearly recognized the role of creative dance in the development of young children and emphasized its place in the physical education program, investigations have shown that in Edmonton, at least, "it is probable that less than 50 per cent of teachers even teach creative dance and many of these only in very small portions of the total physical education program" (Padfield, 1973, p. 115).

At the national level, studies in the United States, Canada and Great Britain reported similar findings (American Association for Health, Physical Education and Recreation, 1971; Calouste Gulbenkian Foundation, 1980; Dance and the Child, 1978). Thus it would appear that little emphasis is being placed on dance as an important educational activity for elementary school children.

In summarizing, it becomes obvious that two contradictory claims appear to exist in the literature. The first emphasizes the importance of the arts in education, and specifically the importance of dance in the formal education of children. The second reveals the apparent minor role of dance in the curricula of elementary schools.

Purpose of the Study

The issue which must be addressed is why there exists such an apparent disparity between findings in the literature on dance, official curriculum policy and actual classroom practice. Two reasons may account for the disparity. The first reason may be the lack of and inappropriateness of existing curriculum units. As stated by the 1978 International Conference on Dance and the Child, the focus on the child as creator in past curricula did not seem adequate (Brinson, 1978; Lange, 1978; Redfern, 1978). Contemporary thought indicated that three dimensions were necessary for the total dance education of the child—the creator, the performer and the spectator. The second reason for the disparity may be that given suitable resource units of instruction, the processes involved in implementing these units have not been fully identified and developed.

With these major reasons in mind, the purposes of the study addressed the following concerns:

1. The design of a resource unit in creative dance for grade three children that focused on the child as a creator, a performer and a spectator.

2. The design, conduct and evaluation of an inservice program to

assist teachers in implementing the resource unit in their classrooms.

As the study progressed, it became apparent to the researcher that additional purposes were evolving. Consequently, the purposes of the study were expanded to include the following:

3. The identification of significant variables that could guide future development of resource units in creative dance.

4. The identification of significant variables that could guide future development in the design and conduct of inservice programs in creative dance.

Research Questions

To address purposes 1 and 2 of the study, the following research questions were posed:

1. Would laboratory prepared creative dances designed to focus upon the creator-performer aspects of children's dance experiences be appropriate for children at the grade three level in the elementary school system?

2. In what ways could the performer and spectator dimension of children's creative dance experiences be built into the resource unit?

3. Could grade three teachers, following upon an inservice program, utilize the resource unit in their classes/schools?

The following questions were asked in relation to purposes 3 and 4:

4. Which aspects of the resource unit would teachers find most effective for classroom use?

5. Which aspects of an inservice program would assist teachers in utilizing the creative dance resource unit in their classrooms?

Description of Terms

For the purpose of this study, the following descriptions will be used.

Creative Dance. Creative dance finds its traditions and roots in the work of Rudolf Laban (1879-1959). It has emerged in Canada as a dance form found predominantly in the curriculum of elementary schools. In this study, creative dance is viewed as an art form and a mode of symbolic representation.

Creator. Creator refers to a child who is involved in the teacher-guided process of discovering, selecting, clarifying, and refining a sequence of dance movements that culminate in a simple creative dance.

Performer. Performer refers to a child who is involved in the performance aspect of dance. Performance may range from sharing or showing a dance sequence with a partner to sharing or performing with an audience.

Spectator. Spectator refers to a child who is observing dance performances. The act of spectating is a process that requires active involvement with and response to the dance being observed.

Resource Unit. Resource unit refers to a package of multi-media materials designed to assist the classroom teacher in teaching a series of creative dance activities to a grade three class of children. The resource unit includes a teacher's guidebook, audiocassette, video-cassette, flash cards, and overhead transparencies.

Design of the Study

This study emphasizes developmental, rather than experimental research. Therefore, the design of the study necessitates deviation from selected aspects normally associated with experimental research. As a result, the study took the following form:

Phase One: Design of the Resource Unit in Creative Dance

Fourteen dances, appropriate for children aged seven to nine, were selected from a combination of the resources of the Alberta Children's Creative Dance Theatre and dances developed by the researcher. These dances focused primarily upon the creator-performer aspects of creative dance. Three videotaped dance performances were selected to focus on the spectator aspect of dance. These fourteen dances and three videotaped performances were then piloted with two grade three classes in Edmonton, Alberta. At the conclusion of the pilot, interviews were conducted with the teacher and the students. Observations and findings from the interviews and from a review of relevant literature were used to design the content and materials of the creative dance resource unit.

Phase Two: Implementation of the Resource Unit in Creative Dance

Following the development of the creative dance resource unit, an inservice program was designed for seven grade three teachers in Thunder Bay, Ontario. The aim of the inservice program was to assist teachers in using the creative dance resource unit in their classrooms. At the end of the inservice program, the teachers and their

respective classes were interviewed for the purpose of determining the effectiveness of the resource unit and the inservice program (Figure 1).

Significance of the Study

1. A significant issue addressed in this study relates to belief systems and attitudes. If curriculum developers and educators believe that the arts and creative dance are important in the formal education of all children, then education in the arts and dance must be provided. Research into both the content of creative dance and its application to the school situation would seem to be a part of this provision. This study addressed an aspect of this research.

2. The creative dance unit developed in this study is the first known curricular resource which specifically attempts to integrate the creator-performer-spectator aspect of creative dance for children. The unit provides an immediate, functional resource in creative dance which can be revised and expanded with use over time.

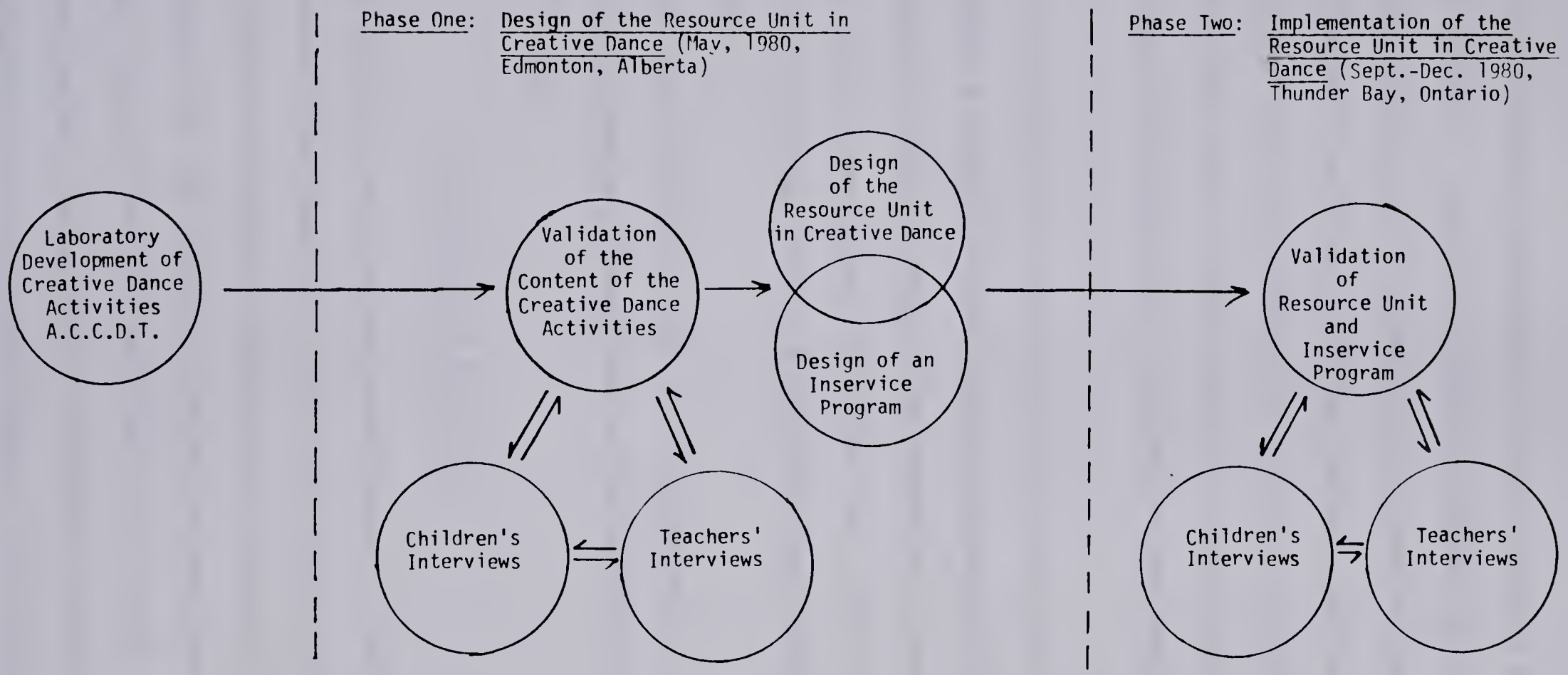
3. Field testing is an essential part of the on-going process of modifying, improving and updating laboratory-developed dance materials. This study selected activities from laboratory-designed materials and piloted them with grade three children in an elementary school setting.

4. This study revealed that the involvement of children, teachers and principals in a growing awareness and commitment to a new curricular content (creative dance) can be significant at the personal, professional level and the total school level.

5. This study indicated that, in an inservice program in creative dance, specific demands were made upon the teachers that related

Figure 1

Developmental Nature of the Study



primarily to the teachers' perceptions of their creative abilities and their "moving selves." These perceptions reflected the level of insecurity that teachers felt in working with creative dance and may not have manifested in working with other subject areas more familiar and thus more comfortable to teachers in inservice situations. Participation in the creative dance inservice program may have demanded a strong personal and professional commitment on the part of the teachers.

6. In this study, the researcher's role shifted from that of a classroom teacher with minimal dance exposure-experience to that of an inservice leader in creative dance. The researcher's growth in understanding and in skill development indicated that significant changes could occur in a classroom teacher's confidence and knowledge of creative dance.

7. This study provided insight on the placement of creative dance within the elementary school program and specifically within the arts curriculum.

Limitations of the Study

1. The design of the study was developmental in nature, in that phase two evolved from phase one. The creative dance resource unit used in the inservice program in phase two was developed from the review of the literature and the interview findings in phase one. The procedure in each inservice session was based on the review of the literature and teacher discussion and reflection upon previous sessions. Thus, the perceptions and professional needs of the teachers were

incorporated in the developmental process of the study.

2. This study was limited to teachers who were approached by the researcher and subsequently consented to be involved. These teachers were favourable to physical education and desired further understanding of dance. Their professional commitment and ability to reflect upon their experience may have influenced the findings.

3. This study was influenced by the researcher's restricted background in creative dance countered by extensive experience in the classroom. The teachers' identification with the researcher as a "classroom teacher" and a "peer," rather than as a "dance specialist," may have had a positive effect on their perceptions of the resource unit and the inservice program.

4. In phase two, the study was limited by the individual teacher's ability in presenting the dance materials to the children, and by the children's abilities and experiences in movement and dance. These factors may have influenced the children's and teachers' perceptions of the resource unit.

5. Time constraints limited the study to a survey of the perceptions of a small sample of teachers and children. A more detailed study would have involved many teachers in the sample and would have included observation of teachers' actual use of the resource unit in their classrooms over a longer period of time.

Plan of the Research

In Chapter 1, the problem has been identified and the study outlined. A review of the significance of the arts generally, and of

dance specifically, in the formal education of children is outlined in Chapter 2. A review of curriculum development and implementation in the arts and in dance is also presented. Chapter 3 describes phase one: the piloting of the dance materials in Edmonton and the development of the resource unit in creative dance. Chapter 4 presents phase two: the inservice program and interview findings in Thunder Bay. Chapter 5 contains the conclusions based on the findings and the recommendations for further research.

Chapter 2

A REVIEW OF RELATED LITERATURE

Introduction

The review of the literature falls into four major sections: The Arts in Education; Dance in Education; the Arts and Dance in Curriculum; and Curriculum Design and Implementation.

The Arts in Education section examines the significance of the arts as an educational force from the essentialist viewpoint. From this stance, it develops symbolic representation as the major contribution to the essentialist viewpoint.

The second section of this review, Dance in Education, is written in three parts. The first part examines the current shift from a contextualist to an essentialist view of dance. The second part discusses the significance of dance as a unique symbolic form of representation. And the last part emphasizes the importance of educating children in the three dimensions of dance: creator, performer, and spectator.

The section on the arts and dance in curriculum examines the role of dance and the arts as evident in statements of curriculum intent or policy. This discussion is followed by findings that reveal general practices in many schools today.

The last section of the review examines the process of curriculum design and implementation and applies the findings in the development

of a resource unit in creative dance and an inservice program for teachers.

The Arts in Education

The essentialist viewpoint of the arts has been explained by Eisner (1972, p. 2) as the consideration that many writers have given to the importance of art for its own sake. Participation in the act of creating, viewing or performing in the arts is considered an end in itself requiring no rationalization or justification. This section of the review of the literature examines the significant contribution of symbolic representation to an essentialist view of the arts.

Cassirer (1944) defined mankind as an "animal symbolicum" and believed that symbolic thought and symbolic behavior were among the most characteristic features of human life:

> . . . man lives in a symbolic universe. Language, myth, art and religion are parts of this universe. They are the varied threads which weave the symbolic net, the tangled web of human experience. (p. 25)

This symbolic world has been described by many: Best (1974); Cassirer (1944); Langer (1957); Silberman (1973). Each, from a different perspective, writes that human beings have created diverse symbolic forms of representation through which they organize experiences and then proceed both to impress and express these experiences through different idioms.

In examining this general need to organize and symbolize the world, Langer (1957) wrote that:

> In this physical, space-time world of our experience, there are things which do not fit the grammatical scheme of

> expression . . . which require to be conceived through some symbolistic schema other than discursive language. (p. 88)

She claimed there were two major 'ways of knowing' or 'modes of symbolization' which had evolved, the discursive and the non-discursive. In discursive modes such as language and mathematics, ideas tend to be organized sequentially according to the rules of ordinary logic. In non-discursive systems such as the arts, meanings are presented immediately, in a 'gestalt-like' manner. Langer (1957) referred to these direct visual forms as "presentational symbolism." She argued that this form of symbolism was a normal, prevalent vehicle of meaning, and was as capable of articulation as words (p. 97).

As early as 1934, Dewey considered the arts as modes of intelligent thinking and communication:

> Any idea that ignores the necessary rôle of intelligence in production of works of art is based upon identification of thinking with use of one special kind of material, verbal signs and words. (p. 46)

More recently, Engel (1979) supported this view of the arts when he wrote: "My contention is that the arts . . . are essential containers of meaning, formed by and informing the cognitive process" (pp. 47, 48).

Engel's (1979) concept of the arts as "essential containers of meaning" appears to link Eisner's essentialist concept with the perspective of art as symbolic systems of representation. If the arts are containers of symbolic meaning, then the arts have merit of their own. For each symbolic system is unique, and as Eisner (1978) explained, "each symbol system sets parameters upon what can be

conceived and what can be expressed" (p. 618).

Children, born into a particular society, are immersed in the symbolic world of that society. As Schmidt (1973) explained:

> The symbolic systems are nevertheless inescapable for the child, for he cannot be encultured or realize his potentiality as a human being except by sharing the symbolic world through which the society of which he is a member interprets reality and human experiences. (p. 65)

If a child's potential as a human being is meshed with the symbol systems of society, then education must be concerned with the sharing of this symbolic world. Herbert Read (1951) defined education as ". . . the cultivation of modes of symbolic communication . . . it is teaching children and adults to express themselves in sound, images, movement . . ." (p. 16).

Since it is being suggested that the arts are a major mode of symbolic communication, then it follows that the arts should share equal time with mathematics and language in the education of children. The absence of any symbol system and, in this case, the unique symbol systems of the arts, deprives children of a major frame of reference or means of organization, and a major channel of communication or means of articulation. The meanings that children are able to 'get from' life, and in turn, 'give to' life can be realized only by participation in all of the major symbol systems invented by mankind.

Dance in Education

Dance: Contextual to Essential

The symbol systems of the arts offer children the 'languages' of music, visual art, dance and drama with which to reach out and touch

reality and, hopefully, to extend the boundaries of reality. Nixon (1969) expressed this potential when he wrote:

> Theirs are songs to sing that the world has not yet heard, pictures to create that others have not seen, and rhythmic forms to express that are yet unimagined interpretations of harmony and grace and perfection. (p. 301)

Of all the arts, dance seems a most appropriate 'language' for young children. According to H'Doubler (1957):

> Children bring a wealth of natural endowment to a study of movement. They come with a structure made for action, another for its perception and control, a rich inheritance of reaction patterns, and an innate love to move. (p. XXVI)

As the dance experience involves the child's total self, not just part, like the voice in singing or the hand in painting (Murray, 1971, p. 20), dance provides children with "a unique opportunity to meet art in its most direct, personal form" (Lange, 1978, p. 55).

Traditionally, dance was justified as an educational activity on the basis of the instrumental consequences of dance on the social, emotional and physical development of children. Dance was used as a recreational, non-academic pursuit, a balancer to 'intellectual' studies, a socializing agent, a form of physical exercise, and a means of expression (Redfern, 1978, p. 7). Research emphasized the effects of dance on the child's abilities in subjects such as language and art (Boorman, 1972; Macpherson, 1976; Vallance, 1975). This type of justification, referred to as contextual justification by Eisner (1972), emphasized the needs of children or society in forming the objectives of dance in education. Dance, in this context, was being used as an instrument for other ends.

Cassirer (1944) wrote that each art form was unique and special

in its own right:

> Every art has its own characteristic idiom, which is unmistakable and unexchangeable. The idioms of the various arts may be inter-connected, as for instance, when a lyric is set to music or a poem is illustrated, but they are not translatable into each other. Each idiom has a special task to fulfill in the "architectonic" of art. (p. 154)

Dance, as an art form, would seem to have a "special task to fulfill" in a child's education by virtue of its own characteristic idiom. Only recently, in the 1980's, are educators beginning to consider dance as a unique aspect of education. Recently, Boorman (1982) stated:

> There are ideas, images and feelings that can be expressed and communicated in dance that cannot be rendered in verbal language, be it spoken or written, music, the visual arts, or any other idiom. (p. 2)

For example, one can comprehend the story of "Alice in Wonderland" through two modes of knowing—the discursive or the non-discursive; that is, through the printed words of Lewis Carroll or through the visual images of the Alberta Ballet Company. In the literary mode, one must be skilled in interpreting words, the symbols of language; whilst in the ballet mode, one must be trained in interpreting movements, the symbols of dance. Each of these symbol systems, language and dance, offers a different mode for articulating and for understanding the adventures of Alice. However, the particular images, ideas and feelings conveyed in the ballet can be expressed only through the medium of dance and cannot be articulated through the medium of language.

This type of justification, referred to as an essentialist justification (Eisner, 1972, p. 2), argues that what dance has to contribute

to a child's education is precisely what other disciplines cannot.

While recognizing the value of the many diverse forms of dance, such as folk, square, modern, jazz and the like, dance educators are firmly committed to the belief that creative dance should be the major dance form taught in the schools (Boorman, 1982; Dimondstein, 1971; Murray, 1975). To quote the Canadian Association for Health and Physical Education and Recreation Journal (1976):

> . . . creative modern dance should be the primary dance form taught from early childhood through most secondary education . . . [and] should be given time and place in the education of both sexes. (vol. 42, no. 3, p. 3)

The above statement is made in the belief that creative dance has greater educational possibilities than any other dance form. It has a strong conceptual structure based upon the research and theories of Rudolf Laban (1879-1958). Laban (1971) examined the principles of moving within a framework of body, effort, space and relationship, and thus lifted movement beyond the physical realm into the conceptual.

This conceptual approach to movement encourages children to explore the entire range of bodily movement rather than restricting them to a prescribed series of gestures or steps. In creative dance children organize actions to convey and clarify to themselves or others an idea, a story, a mood, a feeling, a sensation, a thought, or a movement design. On the basis of this consideration, creative dance has the potential to offer children the broadest and deepest movement vocabulary of all the dance forms, thereby providing for individual differences and permitting the involvement of all children.

Dance: Symbolic Representation

Creative dance also offers children opportunities to think and express creatively within a symbol system or a discipline. As Schmidt (1973) stated:

> Only within the symbolic systems that limit the child's freedom by imposing pattern and already developed meanings on him, and by forcing him to interpret his experience in terms of the possibilities inherent in the symbolic systems, can he become creative. (p. 65)

Reid (1969) believed that we learn to do creative things "not by 'first' but by 'second' nature" and that we learn how to become natural, to acquire spontaneity, "through passing through stages of hard discipline" (p. 281). The concept of creativity emerging only within the confines of discipline and structure was echoed by Witkin (1974) who wrote that control of the medium was "essential to all development and all expression," and that children could not use freedom of expression effectively unless reflexive control of the medium was within their competence (p. 140).

Creative dance is a symbol system or 'language' that uses movement as its vocabulary and the body as its medium. Creative dance goes beyond functional movement and into the realm of expressive movement whereby meanings embodied in the movements of the dance are conceived and expressed in symbols. By learning the symbols of dance, children learn another 'language' or way of knowing and understanding their world. In order to comprehend the meanings of the images, ideas and feelings in the movements of dancers, the total context of the dance must be considered. As Best (1974) pointed out: "Meanings, whether of words or of expressive movements, can be understood

ultimately only in relation to a context" (p. 42). For example, a child having mastered the action of turning may use this movement to represent the idea of a leaf swirling in the wind, the image of colours blending in a paint pot, or the feeling of happiness and joy. The meaning of the turning movement depends upon the context in which it is used by the child.

The discipline of creative dance, with its own conceptual structure and symbolic system, provides children with a unique means of perceiving and expressing their thoughts, images, and feelings, with control and with creativity.

Dance: Creator, Performer, Spectator

In past years, the focus of creative dance has been on the child as a creator of dances (Boorman, 1969; Dimondstein, 1971; Murray, 1975; Stanley, 1977). In 1978, the Dance and the Child Conference advocated a more balanced approach to dance in education. Educators were encouraged to consider three dimensions or modes of involvement of the child in dance: the child as a performer, a spectator, and a creator. The following year, the Commission on Children's Dance of the National Dance Association (1979) reported that:

> Quality children's dance includes opportunities to be a spectator of appropriate and varied dance forms; a creator, including self expression and the shaping of that expression into form; and a performer, including both original work and traditional form. (p. 56)

The concept of the child as a 'creator' of dance is not bound by the normal day-to-day spontaneous actions of children. The movements produced by such emotional discharges and those arising from true

creative expression are vastly different. As Dewey (1934) explained, 'to discharge' means to get rid of, to dismiss; whereas 'to express' means "to stay by, to carry forward in development, to work out to completion . . ." (p. 62).

In creative dance, the sequences created by a child are not a collection of random movements but a particular selection of movements that are ordered and organized to express an image, idea or feeling (Redfern, 1978, p. 15). The choice of movements will be made within the limits of the technical skill and experience, and the perceptual and conceptual development of the children involved (Murphy, 1980, p. 46). Although major dance works are not likely to be created by everyone, Redfern (1973) advocated that:

> In structuring even short sequences the learner comes to grips with the material of his art in a way similar to that in which, in music, knowledge is both achieved and exemplified by composing a few bars based on a given selection of musical ideas. (p. 131)

The child as creator then learns to express ideas, images and feelings within the framework of the discipline of creative dance.

The second dimension of dance, that of performance, has been described by Knieter (1973) as the "re-creation" or the act of bringing back into existence a work which had already been created. The creative act resided in the unique interpretation that each performer brings to the dance (p. 87).

Murray (1975) believed that a child should learn patterns of movement which have been made by others in order to develop a "vocabulary" of dance movement and an understanding of its many uses (p. 14). Similarly, the Calouste Gulbenkian Foundation (1980) wrote of the need

to expand a child's movement vocabulary: ". . . in order to enlarge the child's ability to discriminate, react with imagination, come face to face with feelings, thoughts and images" (p. 49).

Moreover, the performance of dances created by oneself or by others offers children opportunities to develop new skills of projecting and communicating to an audience. Redfern (1973) contends that these new skills "provide a further dimension of experience and understanding" (p. 130).

Stanistreet (1975) wrote that activity concerned with any form of communication required a "receiving station," and response from an audience could be a vital contribution to a child's development. However, two conditions were most important. The teacher and the children must view the performance as 'sharing' rather than 'showing,' and the audience must be prepared and educated to play its part as an empathetic "receiving station" (pp. 141-142).

The creating and performing of dances does not imply formal presentations to a public audience. A private audience of teacher and peers, and occasionally of family and friends, can offer support and encouragement to children as they attempt to clarify and project what they have learned.

Thus the performing of dances in a sensitive, caring environment can provide children with many opportunities. The opportunity to interpret or re-create a work of art; to expand and enhance a personal inventory of movements and movement patterns; and to develop and refine new skills in projecting and communicating with an audience.

In the third dimension, dance education fosters active and

knowledgeable "spectatorship." According to Redfern (1973), the creating and performing aspects of dance are themselves likely to suffer if children are not given opportunities to see the compositions of others (pp. 39-40):

> . . . one has only to consider the impoverished nature of their understanding of music and poetry, for instance, if their experience of these were limited to their own inventions or those of their fellows. (p. 82)

Redfern (1978) believed that the imaginary resources necessary for developing children's own efforts in composition and performance were enriched by viewing the dances of others, especially those of professional dancers (p. 20).

The American Association for Health, Physical Education and Recreation (1971) recommended the following audience-centred experiences for exposing children to dance as a performing art:

> Sharing and reacting to other children's dances.
> Seeing pictures and slides of dance.
> Seeing films of concert dance artists.
> Seeing and discussing lecture-demonstrations by professional and semi-professional dancers, with active participation when possible.
> Seeing concert or theatre dance programs appropriate to age level and experience.
> Participating in other enriching experiences, such as dramatic performances, music concerts, museum exhibits, or book and science fairs. (p. 22)

Likewise, the literature on drama clearly documents the importance of the spectator role. As Siks (1977) pointed out, children need to learn to concentrate and to observe others, and to recognize that "in the creative process there are many alternative and imaginative ways to reach a given goal or solve a problem" (p. 141).

The act of spectating cannot be separated entirely from the act of creating and performing. For one who creates and performs is

continually involved in response, both in relation to one's own moving and to the movement of others (Knieter, 1973, p. 87; Redfern, 1978, p. 21). However, the response modality is especially relevant for the spectator because the major focus of energy is expended in looking and listening. The perceiver is actively involved with the work of art or, as Knieter (1973) explained, a reciprocal interaction occurs between the work of art and the perceiver (p. 87).

Hill (1978) claimed that dance teachers should not be stressing "expression" as much as "impression." That is, training the body as an instrument of expression should not be emphasized more than the linking of performed movement and its attendant imagery (pp. 74-75). Children must be helped to perceive the connection between a movement and its meaning, as occurs when ". . . the twist ceases to be a physical shape and becomes the objectification for the particular idea or feeling which demands that particular shape." This knowledge of connections has importance in developing a child's aesthetic appreciation of dance as an art form (Hill, 1978, pp. 74, 75).

Curl (1971) wrote of the aesthetic realm in movement and proposed a tripartite model to represent the three worlds of the dancer (p. 74). World 1, the Physical World, focuses on the actual physical movements of the dancer. World 2, the Phenomenal World of conscious experience, encompasses the perceived qualities of movement. World 3, the Symbolic World of created dance forms, focuses on the symbolic significance of the movements in the dance.

Children can be guided in recognizing and responding to the three

worlds of dance in their own movement sequences. The basic actions of travelling and turning belong in the Physical World of movement. World 2, the Phenomenal World, occurs when the travelling and turning sequence is perceived as "weightless," "lifting," floating" (Curl, 1971, p. 70). World 1 belongs to the physical properties of movement, whereas World 2 operates within the perceived qualities of movement. World 3, the Symbolic World, emerges when the sequence of travelling and turning is used, for instance, to represent the image, idea or feeling of a leaf falling from a tree, or a kite tossing in the wind. These three worlds of a dancer are significant elements in the process of educating children to become knowledgeable spectators.

During the child-centred era of the 1960's and 1970's, education in dance emphasized the child as a creator of dances. Dance education in the 1980's should emphasize all three dimensions—creator, performer and spectator (Dance and the Child, 1978). The possibility of helping children to become imaginative performers and knowledgeable spectators is a facet of dance education which must be addressed by educators today. Educators, then, must plan appropriate activities that will engage children in all three dimensions of dance.

While recognizing that an experienced teacher will use a variety of teaching methods to meet the varied learning styles of children, creative dance lends itself primarily to the problem-solving approach (Boorman, 1969; Dimondstein, 1971; Murray, 1971). The teacher identifies or structures the problem within one of the dimensions of dance: creating, performing or spectating. Through guided exploration and discovery, and an open-ended approach, a variety of acceptable

solutions are generated. Within the creator and performer mode of experience, the chosen solution is refined through practice so that it is performed with greater control, clarity and expression, or is developed into a more complex sequence (Murray, 1971, p. 21).

Within the spectating dimension, there is need for children to view dance on a regular basis. For Hill (1978), this meant that children should watch dance performances as frequently as they dance (p. 78). As well as viewing peer dances, children need opportunities to view first-rate dances created for young audiences and performed by sensitive professionals. Moreover, a dance literature must be provided analogous to the books available to children in the area of written literature. This dance literature may take the form of films, videotapes, artifacts, books and dance notation (Brinson, 1978, p. 43).

A contemporary curriculum in dance should also provide opportunities for children to experience first-hand, the relationship of dance to literature, music, visual art and other disciplines. Although each of the disciplines is a unique mode of knowing, children may be encouraged to see their inter-relationship by conceptualizing in one mode and expressing in another. Eisner's (1978) writing clarifies this interaction between modes of symbolic representation:

> One can conceptualize in one mode and express in another. In this sense, there is a rich and productive interaction between modes of conceptualization (which are themselves symbolic since all aspects of reality are abstracted for conception) and the form one chooses to use to publicly render what one has conceptualized. (p. 619)

Witkin (1974) believed that the use of a different medium, from that in which the child's expressive act was taking place, encouraged

a greater awareness of the range and possibilities of the various symbol systems and helped the child grasp the resemblance between the different forms, the 'gestalt,' they had in common (p. 171).

The Arts and Dance in Curriculum

As early as 1959, the Crowther Report endorsed the central role of the arts in formal education: "The arts are not the flowers but the roots of education" (in Calouste, 1980, p. 3). Silberman (1973) also emphasized the importance of the arts:

> Painting, sculpture, music, dance—these are not frills to be indulged in if time is left over from the real business of education: they are the business of education as much as reading, writing, maths or science. For the arts are the language of a whole range of human experience; to neglect them is to neglect ourselves and to deny children the full development that education should provide. (p. 749)

At the 1975 Canadian Conference of the Arts in Toronto, a report from Direction Canada strongly recommended that "arts education be awarded a central priority in all future educational planning and policy development" (p. 9). At the same conference, the Graham Report made a similar recommendation: "Expressive arts and crafts should be an integral part of the programme in all common schools" (p. 15).

In the United States of America, the panel members of Coming to Our Senses (1977) also maintained that the arts were basic to children's development. They suggested that art not replace language and mathematics but that the concept of literacy be expanded beyond words (p. 6).

Eisner (1978) likewise pleaded for instruction in the arts. Although he recognized that individuals did acquire some understanding of the arts through natural maturation, he stressed that "the ability

to see what is subtle, to taste what is delicate, to hear what is muted, and to feel what is fleeting, is a result of learning" (p. 618).

If the arts are to be used by children as intelligent modes of knowing and expressing, then it seems that education in the arts is necessary. Children must be given opportunities to acquire knowledge, attitudes and skills in the arts in order to use the arts effectively as symbolic vehicles of meaning. The symbolic forms or 'language' of visual art, music, dance and drama must be learned by children before they can be used to make sense of their encounters with reality. Feldman (1979) challenged educators to realize that:

> . . . we cannot imagine any more urgent—or basic—educational task than employing art to assist children in acquiring the languages of vision, motion, and gesture that enable them to manipulate and represent the world symbolically. (p. 88)

The importance of teaching children to communicate through the symbol systems of the arts has been recognized by the Ontario Ministry of Education for many years. In 1975, the Ministry guideline, Education in the Primary and Junior Divisions, emphasized that:

> The expression of attitudes, feelings and ideas requires the acquisition and mastery of symbols of many kinds: sounds, gestures, movement, pictures, signs, letters, words or numerals. (p. 27)

The long term objectives of the Ministry's communication program stressed introducing children to many modes of knowing and expressing.

More recently, the Ministry addressed arts education directly when it indicated in a memo to administrators that "the Ministry of Education is concerned that the arts remain a vital component in educational programs" (November, 1981).

Ontario Ministry of Education curriculum guides, such as Dramatic

Arts (1981) and Towards Visual Awareness (1978), and a major research study, Learning Through the Arts (Courtney and Park, 1980) have indicated a commitment of the Ontario Ministry to retain the arts in the basic education of children.

While review of the literature emphasizes the significant role of the arts in the development of children and the central place of the arts in education, Eisner (1972) reported that art education actually has very low priority in many schools:

> The teaching of art in American schools has seldom been and is not now a central aspect of school programs. Most Americans view the arts as peripheral rather than central to the educational process as it occurs under the auspices of the school. (p. 1)

Eisner's (1978) survey of elementary school curricula revealed that approximately 60 to 70 percent of all formal teaching was devoted to the language arts and mathematics, whereas approximately 6 percent of teaching time was allotted to art, music and physical education. He concluded that children seemed to spend more time at recess than they did studying the arts (p. 616).

Goodlad (1979) reported similar findings in a study conducted in Oregon:

> After studying time distributed among subjects in the primary grades, the researcher concluded that mathematics, reading, and the language arts consume so much of classroom time that only a few minutes a day are left for everything else—social studies, science, and the arts. (p. 23)

In this study, students were asked to rate school subjects in liking and importance. They consistently rated the arts at the top of the list in liking and at the bottom in importance.

In England, Witkin (1974) conducted a similar study. He asked

five thousand pupils of all ages to construct their own hypothetical curriculum from a list of twenty subjects. In the schools attended by these students, the "non-academic" curriculum (physical education, music, visual art, vocational crafts) accounted for some 32 percent of actual provision. In their hypothetical curriculum, the students raised this to 56 percent, while reducing the 68 percent of "academic" provision to 41.5 percent. These students wished to spend about half their time on physical education, visual art, music and vocational crafts, and the other half on the traditional "academic" subjects of language, mathematics, science, history, etc.

Despite the apparent desire of students for a more balanced curriculum, a publication of the Calouste Gulbenkian Foundation (1980) revealed that in Britain schools continued to give low priority to arts education:

> For all practical purposes, arts education remains a matter of only peripheral concern. Neither the arts subjects nor the teachers have ever been taken seriously. Such has been the reluctant conclusion of every major education report published in the last 50 years, and such is ours. (p. 4)

The report concluded that failure to comprehend the nature of the arts was a major reason for underestimating their educational value (p. 5).

In Ontario, the status of the arts in education appears to be as low as in the United States and Britain, despite the Ministry of Education's strong support for the arts. According to Wilson (1979), in a newsletter of the Canadian Conference of the Arts Task Force on Arts and Education, in actuality, school boards were moving away from the Ministry's position. In reference to local boards of education, Wilson (1979) stated: "Faced with economic cutbacks

and declining enrollment, they are cutting back on precisely those Art programs which the Ministry is placing at the core of education" (p. 2). Local school boards seemed to be eliminating not only future expansion of arts programs, but were "moving to reduce the existence of current arts programs in elementary and secondary schools" (p. 2).

Creative Dance in Practice

This study considered creative dance a symbol system and an art form inter-related with the Fine Arts such as music, visual art and drama.

However, creative dance seems to have a particular problem of identification within the school curriculum. There appear to be two alternative approaches to the teaching of dance: "as a physical expressive movement or as an art form with a bias towards physical activity" (Murphy, 1980, pp. 39-40).

Alberta Education (1983) viewed creative dance as part of the physical education curriculum in its elementary schools (p. 2). The Ontario Ministry of Education also considered dance an aspect of physical education. In the curriculum policy guide, The Formative Years, the Ministry (1975) stated that the physical education program will provide the child with experiences designed to develop creativity and an understanding of movement through physical activities that include dance (pp. 17, 19).

The Ministry's accompanying document, Education in the Primary and Junior Divisions, placed physical education within the arts subjects. This document stressed that "physical education uses movement as the child's medium of self-expression" (p. 87), and that

during dance "the body becomes an instrument of communication and expression" (p. 88).

In both provinces, educators seem to view creative dance as an expressive aspect of physical education. They believe that good programs in physical education must provide experiences that are aesthetic and expressive, as well as those that are functional and objective (Canadian Association for Health, Physical Education and Recreation, 1976, pp. 17-18).

However, a major study in 1971 by the American Association for Health, Physical Education, Recreation, and Dance found that the majority of educators thought of elementary school dance in terms of folk and square dance units, and that programs in grades three to six seemed definitely limited insofar as rhythmic activity was concerned: "The responses raise the question as to whether any dance or rhythmic activity is carried on other than folk or square dancing" (p. 6). Little emphasis was given to creative activities in physical education and there was "little or no relationship of rhythmic activity or dance to literature, creative dramatics, science, or social studies" (p. 6).

In Edmonton, Alberta, research by Padfield (1973) and Bell (1974) reported that approximately one half of all the classes in their studies had no dance whatsoever. Bell stated that most dance programs about which information was proffered "were concerned with aspects at an introductory level." He concluded that "dance is not considered important" by teachers in elementary schools (p. 157).

In British Columbia, Marcuse (1979) found that principals and teachers in the public schools had "generally a low awareness of the

realities of dance" (p. 27). Consequently, there were few dance resources in schools, and very few qualified dance teachers on staff. Most importantly, dance constituted "a trivial component of the curriculum, both as an element of physical education and as an aspect of general arts education" (p. 27). Several years later, Carre, Mosher and Schute (1982) reported that present physical education programs in British Columbia continued to emphasize team games and "de-emphasized such basic activity areas as dance, gymnastics, and aquatics" (p. 10).

Goodlad (1979) surveyed schools in Oregon and found that while more than 75 percent of the elementary classrooms appeared to have some instruction in music and the visual arts, "seventy-eight percent" of the teachers reported "no dance" (p. 24).

Murphy (1980) reconfirmed the approach to dance in Great Britain when she wrote:

> In many schools it is regarded as a pleasant enjoyable pastime, not to be taken seriously. Certainly its inclusion on the timetable is very spasmodic and rarely regarded as making a serious contribution to the educative process. (p. 38)

The survey of the literature on physical education in elementary schools, and specifically on dance education, is limited by the lack of attention given to this area. According to Almond (1980):

> We do not know what is happening in our schools. There is also a lack of literature about curriculum development, and what is available is rarely made accessible to others. (p. 17)

The Calouste Gulbenkian Foundation (1980) pointed out that few facts and statistics were available about dance education and training in Britain, and that the contribution of dance education at every level

was "profoundly unstudied" (p. 2).

Clearly the foregoing literature recognizes the importance of the arts and creative dance in the education of children, and is directing educators toward providing experiences for children in creating and expressing generally through the arts, and in some instances through the symbol system of creative dance. However, little evidence has been found of the successful implementation of the policies and recommendations of the Ministries of Education. According to the American Association for Health, Physical Education and Recreation (1971):

> The striking absence of creative activity and of relationships with other areas of the curriculum and the limited involvement for most children, reflect lack of clarity of purpose and poor curriculum design. (p. 18)

These findings point to the need for a new look at the process of designing and implementing curriculum in creative dance.

Curriculum Design and Implementation

Introduction

A review of the available literature in curriculum was conducted to provide the researcher with an overview of the issues relating to the design and implementation of a resource unit of study.

The development of curriculum is a vast and complex field (Eisner and Vallance, 1974; Schaffarzick and Hampson, 1975; Zais, 1976).

Mehlinger (1975) proposed that curriculum development be considered:

> A process through which an idea for improved instruction acquires concrete form, is tested in representative settings,

> is revised and retested until judged successful, and is ultimately made available for use in classrooms. (p. 130)

Ben-Perez (1980) has summarized two ways in which teachers might be involved in the curriculum process: as participants in the external development process carried on by central agencies outside the classroom; or, as participants in the continuing process of adaptation and development of externally derived curricula (p. 53). This study investigated the latter mode of involvement.

Connelly (1972) revealed that teachers were highly autonomous agents with respect to externally developed curriculum materials. That is, teachers would actively adapt curriculum materials to their own specific situations, regardless of the developer's original intentions (p. 175). Connelly considered this "user-developer" concept of teachers an important aspect of the curriculum process and claimed that "external developers and local user developers each have their special functions to perform in the overall activity of curriculum development" (p. 175).

Since it appears that teachers do adapt externally derived curricula to suit their own purposes, then developers should address, and indeed take advantage of, this "local user-developer" element. However, failure to plan for the involvement of those using the curricula has been a major source of neglect (Patterson and Czajkowski, 1979, p. 205). In their extensive review of the literature, Fullan and Pomfret (1977) stressed:

> Research has shown time and again that there is no substitute for the primacy of personal contact among implementers, and between implementers and planners/consultants, if the difficult process of unlearning old roles and learning new ones is to occur. (p. 391)

The available literature suggests that teachers' approaches to curricula should be considered in the process of designing a curriculum.

Curriculum Design

Although the concept of curriculum has many interpretations in current educational literature, for the purposes of this study the term curriculum is used to denote "a program that is intentionally designed to engage students in activities or events that will have educational benefits for them" (Eisner, 1979, p. 40).

The model first proposed by Tyler (1950), and later Taba (1962), considered four factors basic in the design of any curriculum: specification of objectives; selection and organization of learning activities; and specification of evaluation procedures.

A review of the available literature reveals that teachers do not seem to follow this "rational, means-end" model of curriculum design; rather, "teachers first focus on the type of learning activity that will be provided for the students" (Clark and Yinger, 1977, p. 281).

Taylor (1970) identified four factors that teachers considered important in the planning process: first, factors associated with the teaching context (e.g., materials and resources); second, pupil interest; third, aims and purposes of teaching; and last, evaluation procedures (p. 59). It appeared that teachers began with the content materials; next considered activities likely to interest and involve their children; and only after this, considered the purposes of their teaching (Taylor, 1970, p. 60).

Tom (1973) concluded that curriculum developers may be "dealing with a hierarchy of needs in teachers, with the pragmatic response pattern being a first level need" (p. 81).

In the areas of physical education and creative dance, some aspects of teacher needs have been identified.

A comprehensive study by the Dance Division of the American Association for Health, Physical Education and Recreation (1971) indicated that educators wanted more information on the need for dance in the elementary school curriculum (p. 16). Teachers seemed to feel that they lacked preparation in teaching creative dance and desired a more basic understanding of movement and fundamental rhythmical experiences for children (p. 17). A number of suggestions for improving dance in elementary education were offered: help teachers understand the relationship of dance with other curriculum areas; improve administrative support and aid from competent personnel, e.g., demonstration lessons and curriculum development; and provide meaningful inservice education and resource materials such as records, books, films, rhythm instruments (p. 19).

A study by Padfield (1973) indicated that teachers in Edmonton, Alberta felt "unprepared to work on creative dance at the elementary school level" (p. 16) and that they seemed to feel "insecure and inhibited in instructing creative dance" (p. 116). Padfield recommended that a definite K-6 creative dance program should be written which would be easily followed by all teachers (p. 117).

Thompson (1979) surveyed the needs of teachers for the development of resource materials in gymnastics. Teachers indicated a preference

for detailed, progressive lesson plans to help them develop their own units. However, condensed written materials in the form of charts, diagrams or point form were considered valuable (pp. 84, 85). In addition, videotape presentations which showed expected behaviors of students working with the gymnastic concepts appeared to be of value to teachers who had little background in this area (p. 86). Thompson (1979) suggested that "several units containing content information and learning experiences should be developed in all areas of the elementary school physical education program" (p. 85).

Curriculum Implementation

Curriculum implementation is an integral, but often neglected, aspect of the curriculum process. Curriculum implementation can be viewed as "the process necessary to put the curriculum to work and . . . the vital link between theory and practice" (Carre and Turkington, 1982, p. 11).

According to Fullan and Park (1981), implementation occurs when "a person or group of people attempt to use a new or revised program for the first time" (p. 6). Such a view places emphasis on the people in the process, not the things. Implementation is regarded as a process of resocialization (Dow and Whitehead, 1981; Fullan and Park, 1981; Patterson and Czajkowski, 1979); with the key element in the process being the people—their ideas, beliefs, attitudes, decisions and actions (Cavanagh and Styles, 1982, p. 22).

During the implementation process, people are involved with at least three kinds of changes. First, the possible use of new or revised materials; second, the possible use of new teaching approaches or

strategies; and third, the incorporation of new or revised beliefs. In effect, altering practice means changing in these three dimensions (materials, methods, beliefs) and a teacher may implement none, one, two, or all three dimensions (Fullan and Park, 1981, pp. 6, 8).

Although many factors influence implementation, Fullan and Park (1981) have identified twelve factors as especially critical to this process. These twelve factors are related to the nature of the change itself, to the characteristics at the school and system levels, and to the role of the Ministries of Education and other educational agencies. All the factors operate as a system of interacting variables, and the more factors that support the implementation, the more effective the implementation (p. 14).

One important means of addressing the factors critical to implementation seems to be inservice training of teachers. For as Fullan and Park (1981) stated: "Effective professional development is synonymous with effective implementation" (p. 44). A search of the literature by Therrien (1980) revealed a paucity of research findings on inservice programs for public school teachers: ". . . we simply do not have much information, systematically gathered, upon which we might base inservice planning activities" (p. 4).

Nevertheless, the available literature does suggest a number of programming strategies that seem to contribute to successful inservice programs. Edelfelt (1977) emphasized that the techniques and methods used in inservice education must be consistent with fundamental principles of good teaching and learning (p. 18). Similarly, Hentschel

(1977) reminded us that inservice teachers are adult learners and techniques used in facilitating adult learning must be based on the adult as learner (p. 110). In other words, to plan and conduct effective inservice programs, an awareness of principles related to adult education is necessary.

Of primary importance is the principle that adults can and do learn throughout their entire lifetime, and that they learn more easily when past experience can be applied directly to current experience (Brundage and Mackeracher, 1980, pp. 97, 99). Consequently, inservice education must place an emphasis on practical and immediate application for the problem-centered learner (Hentschel, 1977, p. 110). In fact, Wood and Thompson (1980) believed that a higher proportion of adults than formerly thought may be operating at what Piaget called the concrete operational stage rather than the formal operations stage of intellectual development, and declared that "direct and concrete experiences where the learner applies what is being learned are an essential ingredient for inservice education" (p. 376).

Adult learning is also facilitated when these experiences occur in informal situations where social interactions take place over a relatively long period of time (Brundage and Mackeracher, 1980, p. 115; Wood and Thompson, 1980, p. 374). Dawson (1978) referred to this process as the development of a "psychological sense of community" (p. 55) and believed it to be an important criterion for effective inservice education.

Jensen, Betz and Zigarmi (1978) indicated that a variety of teaching methods should be used in inservice sessions to accommodate

different adult learning styles: demonstration of materials and techniques, directed small group discussions, work groups resulting in production, lectures followed by group discussions, and brainstorming (p. 12).

Joyce and Showers (1980) found that, to be most effective, inservice training should include theory, demonstration, practice, feedback and classroom application. During the classroom phase, "coaching" for application by peers appeared to significantly increase the transfer of newly acquired skills and strategies into the classroom (p. 380). Teachers helping teachers seemed to be an effective strategy for successful implementation.

Fullan and Park (1981) suggested that the inservice approach should incorporate at least the following four characteristics: one, that it uses internal school system staff as sessional leaders, assisted by selected external resource people; two, that it be continuous during implementation so that there is follow-up; three, that it involve both group and one-to-one forms of communication; and four, that it contain procedures for orienting new members. In other words, Fullan and Park (1981) believed that:

> What is needed is a series of sessions focussing on a particular revision in which teachers receive and give input, try out and discuss things in between sessions, have access to one-to-one contact with consultants . . . and review and address needs at subsequent sessions. (p. 44)

The time period requested for inservice training was consistent throughout the literature. Teachers favoured time during regular instructional hours for inservice education (Brim and Tollett, 1974; Edelfelt, 1977; Jensen, Betz and Zizarmi, 1978).

Implementation has been described as a process of change, during which time, teachers alter their practice to assimilate a new curriculum, and frequently alter the new curriculum as well. One means of facilitating the implementation process would seem to be effective inservice education for teachers.

Application to the Study

Based on a review of available literature, and the personal experience of the researcher as a classroom teacher and a physical education resource teacher, it is evident that there are a number of factors which are essential for the effective design and implementation of a resource unit of studies in creative dance.

The design of the content and materials of the resource unit for teachers was guided by consideration of the following factors:

1. Teachers adapt curricula to suit their own purposes.
2. Teachers prefer practical concerns to theoretical concerns.
3. Teachers are as likely to start their planning with activities as they are with objectives (Young, 1982).

The following elements were considered by the researcher in developing the inservice program for teachers:

1. Awareness of adult learning principles.
2. Use of a variety of teaching methods.
3. Opportunities for experiental learning in a social context.
4. Immediate classroom application of new skills.
5. Opportunity for feedback.

Summary

This chapter presented a review of the literature relating to the four areas from which this study was developed. The first area concerned the significance of the arts in education. The second area pertained to the role of creative dance in the formal education of children. The third area related the presence of the arts and creative dance in curriculum. The fourth area concerned the process of designing and implementing curricula.

The following chapter describes phase one: the piloting and validation of creative dance materials in Edmonton, Alberta; and the subsequent development of a resource unit in creative dance and an inservice program in Thunder Bay, Ontario.

Chapter 3

PHASE ONE: DESIGN OF THE RESOURCE UNIT IN CREATIVE DANCE

Introduction

This chapter explains phase one of the study: the piloting of the dance activities and the designing of a resource unit in creative dance. The first section describes the content of the dance activities, and the population and specific sample involved in this study. The next section outlines the procedure, data collection, analysis of the data, and summary of the findings. The final part of this chapter deals with the implications of the findings for the design of a resource unit in creative dance.

Content of the Dance Activities

Fourteen dances for children aged seven to nine years were selected for the study. Eleven dances had been designed, recorded and laboratory tested by Dr. Joyce Boorman, Associate Professor, University of Alberta, in cooperation with the staff and children of the Alberta Children's Creative Dance Theatre which is associated with the Faculty of Physical Education and Recreation, University of Alberta. Three dances were designed by the researcher and two graduate students in Elementary Education, University of Alberta (Appendix A). Three dance performances were selected from the Children and Creative Dance Resource Video Library, Instructional Technology Centre, Faculty of Education,

University of Alberta (Appendix B).

The dance activities were chosen to involve children in the three dimensions of creative dance: performer, spectator, and creator. Fourteen of the dances offered the children opportunities to create within the framework of simple action sequences. The emphasis in these dance activities was on the "creator" aspect. In addition, two of the fourteen dances provided children with opportunities to share what they had created, thereby experiencing the "performance" aspect of dance. The three dance selections on videotape made possible the guided viewing of dances performed by other children, university students, and professional dancers, and thus offered children a "spectator" experience. Altogether, the pilot program in dance consisted of nineteen dance activities—fourteen dances, two performances and three guided viewings of videotaped dance performances.

The content of the fourteen dances focused on various aspects of creative dance: action words and sentences, imagery, rhythm, folkdance, story telling, and dance-drama. The imagery and story themes selected for the dances reflected involvement of children aged seven to nine with the classic fairy tales. According to Goldberg (1974), children in this age group begin to be able to identify strongly with a heroic character and in their reading seek out fables, myths, fairy tales, foreign lands and mysteries (p. 82).

Population and Sample

Two grade three classes from the Edmonton Separate School Board were selected from the total population of all grade three classes in

the Edmonton Separate School system. The selection was based on the following considerations:

1. The selection of two classes allowed the study to be conducted over a reasonable period of four weeks since the dances could be divided into two equivalent parts of seven dances each. Each class received instruction in seven different dances.

2. Both classes were housed in the same school and the school was in close proximity to the university, thus minimizing travel time for the researcher.

3. Both grade three classes were taught physical education by the same itinerant physical education facilitator, thus maximizing the similarity of their physical education background and environment.

Procedure

Permission to conduct the research was obtained from the Edmonton Separate School Board. The researcher conducted the pilot program in dance with the two grade three classes during the month of May, 1980. The dance experiences were divided into two equivalent parts, with each class receiving instruction in seven different dances. Both classes had two thirty minute sessions of creative dance per week over a four week period (Chart 1).

In a typical thirty minute session, the children were guided through one or two dances, such as "Percy the Balloon" and "Growly Yumpic"; and then if time permitted, they engaged in a follow-up

Chart 1

Pilot Program in Phase One (Edmonton, Alberta)

Sessions	Class A	Videotapes	Class B	Focus
Week 1 1	1. The Scissor's Dance (C) 2. Percy the Balloon (C)		1. Growly Yumpic (C) 2. Percy the Balloon (C)	Action Words: Sentences
2	1. Postillion (C) 2. Chopin #7 (Opposites) (C)	Moonmonsters (S)	1. Over the Hills and Far Away (C) 2. Chopin #10 (C)	
Week 2 3	1. Mary, Mary Quite Contrary How Does Your Garden Grow (Flowers' Dance) (C) 2. Miniatures Suite (Forest Fire Suite) (C)		1. Mary, Mary, Quite Contrary (Flowers' Dance) (C) 2. Carnival of the Animals (Prairie Suite) (C)	Imagery: Effort
4	1. Miniatures Suite (Forest Fire Suite) (C)	The Pedlar and the Caps (S)	1. Carnival of the Animals (Prairie Suite) (C)	
Week 3 5	1. Polly Put the Kettle On (Coloured Cards) (C) 2. Action Words, Phrases, Rhymes (C)		1. March of the Tin Soldier (C) 2. Action Words, Phrases, Rhymes (C)	Rhythm
6	1. Shoemaker's Dance (Picking Huckleberries) (C) 2. Shoemaker and the Elves (C)		1. Hansel and Gretel (C) 2. Elf and the Dormouse (C)	Folk Dance Story or Fable
Week 4 7	1. Shoemaker and the Elves (C)(P)		1. Elf and the Dormouse (C)(P)	Fairy Tale/Poetry
8	Performance—Shoemaker and the Elves (P)	Excerpts from Alice in Wonderland (S)	Performance—Elf and the Dormouse (P)	Performance

(C) Creator Focus (P) Performer Focus (S) Spectator Focus

activity in the area of language, visual art or music. Guided viewing of the videotapes occurred during weeks 2, 4, 8 of the pilot program. In the last week of the program, each class developed a dance with the intention of sharing what they had created with the other class during the final session.

Data Collection

Structured Interviews as a Means of Soliciting Teacher's Perceptions

Structured or standardized interviewing was selected for this study. As Mouly (1970) pointed out, the structured interview has many important strengths over the questionnaire as a data-gathering technique. It permits the establishment of good rapport and thus encourages the respondents to give complete and valid answers. It permits the interviewer to help the respondents clarify their thinking where they would normally plead ignorance (p. 265).

A major weakness of the interview is the interviewer bias, since research has shown that interviewers tend to obtain data that agree with their own personal convictions (Mouly, p. 267). Adams (1958) believed that interviewer bias could be lessened by minimizing two sources of bias—direct and indirect suggesting of responses by the interviewer (p. 46). Direct suggestions are those which are actually verbalized and are most likely to occur during probing, when the interviewer is not using carefully designed questions. In this study, the use of a structured interview schedule reduced the incidence of direct suggesting since the wording and sequence of the probes were determined

in advance of the interviews.

The second source of bias, indirect suggestion, is very subtle and results from the attitudes, manner, and characteristics of the interviewer. Adams (1958) explained that indirect suggestion results in the respondents adjusting their true responses, especially on questions of opinion, in accordance with the perceived demands of the situation:

> Generally if there is a discrepancy between what respondents personally think and what they believe the interviewer thinks, they will give a response which minimizes the discrepancy. (p. 47)

The form of standardized interview used in this study was the schedule interview, in which the wording and sequence of questions were determined in advance and the questions on the schedule were asked of all respondents in a similar manner. However, during the actual interviews, the researcher occasionally departed from the schedule in order to clarify questions or to amplify responses.

According to Richardson (1965), this form of interview is used when the same, or predominantly the same, information is to be collected from each respondent (p. 34). A basic assumption of this technique is that differences or similarities between responses must reflect actual differences or similarities between respondents and not differences due to the questions they were asked (Richardson, 1965, p. 35). Furthermore, Richardson (1965) believed that the schedule standardized interview was appropriate when the respondents were relatively homogeneous with respect to their background and personal characteristics (p. 52). The respondents in this study were assumed to be relatively homogeneous as they were teachers in the same school,

had similar educational backgrounds (a degree in education), and had taught the children in both grade three classes.

Development of the Schedule Interview

Two schedule interviews were developed—one for teachers and another for children.

Teachers' schedule interview. An interview for teachers was designed using a format and sequence similar to the schedule interviews of Padfield (1973) and Thompson (1976). Interview questions were organized into five general areas:

A. Teacher's Background: Qualifications and Teaching Experience

B. Teachers' Attitudes Towards Creative Dance

C. Teachers' Perceptions of the Appropriateness of the Content of the Dance Activities

D. Teachers' Perceptions of the Method of Presentation of the Dance Activities

E. Teachers' Perceptions of the Classroom Application of the Dance Activities.

Questions of a general, factual nature were asked initially to put the respondent at ease and to establish rapport. These were followed by questions that required the teachers to express their perceptions and opinions. The researcher attempted to use the interview schedule in an informal, easy-going manner, without appearing to read too closely the items printed on the schedule. This manner was advocated by Adams (1958) so that respondents would not be given the impression that they were being "measured, tested or investigated (even

though this is really the case)" (p. 24). If this impression was given, Adams (1958) believed that the respondent would likely become self-conscious, on guard and give biased answers to some questions, or give "don't know" answers.

Fox (1969) stressed that the researcher must relate the vocabulary, the language structure, the conceptual level, and the sophistication of the information in the questions to the abilities, levels, and background of the respondents (p. 529). This study attempted to use terms and language structure that would be familiar to the classroom teacher. The probes associated with each item were intended to keep the discussion open and to clarify the information being sought.

A schedule guide was written, based on a similar guide prepared by Padfield (1973), and was to be read to the respondents prior to the interview so that each would receive the same information regarding the nature and structure of the interview.

The interview schedule was given to six judges who were considered knowledgeable in the field of curriculum, physical education, and interviewing techniques: two professors in the Faculty of Physical Education, two in the Department of Elementary Education, and two colleagues in Graduate Studies. The judges were asked to comment on the suitability and comprehensiveness of the five major areas and to reword, add or delete any items in the schedule. The final draft of the interview incorporated the suggestions of the six judges (Appendix C).

Children's schedule interview. The schedule interview developed for the children incorporated three areas common to the

teachers' schedule:

A. Children's Attitudes towards Creative Dance (Items 1, 2, 7, 11, 12).

B. Children's Perceptions of the Content of the Dances (Items 3, 4, 5, 6, 8, 9).

C. Children's Perceptions of the Method of Presentation of the Dances (Item 10).

In order to encourage the children to speak freely and openly about their experiences in the creative dance pilot program, the context of the interview was set in an imaginative outer space setting. The children were withdrawn from the classroom alphabetically in groups of two or three and interviewed by the researcher. Each small group was asked to respond to two items in the schedule, and the items were rotated in sequence throughout the interviews (Appendix D).

Procedure

During the first week in June, 1980, the researcher conducted interviews with the children of both grade three classes and with the following five teachers: the two grade three teachers, the principal, the itinerant physical education facilitator, and a fourth year student teacher assigned to one of the grade three teachers. These five teachers had opportunities to view the dance sessions conducted by the researcher and their varied positions within the school made a breadth of responses available to the researcher. Interviews with the children took place during two consecutive afternoons, while interviews with the teachers took place before school, at lunch breaks, during spares and after school. The average time for the interviews was ten minutes

for each group of children and forty-five minutes for each teacher.

All interviews were recorded on a portable Sony cassette recorder in adherence to the five precautions outlined by Gorden (1975, p. 275). At a later date, responses to each item were summarized and recorded in chart form by the investigator.

Analysis of the Data

Teachers' Interviews

Part A. Teachers' Background. The teachers interviewed had from twelve to twenty-one years of teaching experience, with the exception of the student teacher who was completing the final fourth year of a teacher education program. Four of the five respondents had at least a B.Ed. and several were involved in additional university courses. The physical education facilitator had an undergraduate minor in physical education, and had taken two university courses in creative dance. Two respondents had participated in one physical education course during their teaching career and another two had received no training at all in physical education. It was interesting to note that the pilot dances were the first physical education lessons that the student teacher had ever observed or been involved with in four years of student teaching in the school system.

Part B. Teachers' Attitudes Towards Creative Dance. In this school, a thirty minute physical education period was scheduled twice a week for each class but most of the teachers indicated that the children usually received only one period a week due to time demands of the other subjects and the behavior of the children immediately

prior to the physical education class. One teacher remarked that quite often the one period of physical education was cancelled because the children misbehaved in the classroom or the teachers did not enjoy teaching physical education.

Four of the five teachers interviewed felt most comfortable teaching games, because, as one teacher said, "We've played games since we were little and also that's the kind of program we all had in school." One teacher indicated that she felt "at ease" teaching gymnastics. All the teachers expressed a need for assistance in the area of creative dance. They felt that a dance lesson required more preparation than a games or gymnastic lesson, and that materials such as records and lesson plans were not readily available in dance. As a result, the teachers felt they did not know "where to start, what to start with" and "where to find the materials required." Furthermore, they felt they did not have the time to search out the information and materials necessary for a dance program.

Three of the teachers had not read the creative dance sections of the Alberta Elementary Physical Education curriculum guide. The two teachers who had looked at the guide, felt it was not useful in their teaching of dance. Both believed that in order to interpret and make use of the guide, a teacher would require some previous knowledge of creative dance.

After observing the creative dance pilot program with the grade three classes, the teachers remarked that the children seemed to "really, really enjoy it" and one teacher expressed surprise that the children participated to such a great extent. When asked to outline

any benefits received from creative dance, the teachers reported that their children learned such things as rhythm and responding to music, better use of their whole body as well as individual parts, co-ordination, balance, body shapes, confidence and social skills. All teachers commented on the amount of "exercise" the children received during a creative dance session, and one teacher said, "Physically, I think it has the best fitness component, even better than games." Another teacher remarked that the children "had to think a lot," and believed that creative dance was similar to creative writing in that both activities demanded knowledge of a "vocabulary" in order to create a product, i.e., a story or a dance. A third teacher also stated that "creative dance is to the physical education program what creative writing is to the language arts program," and believed that dance provided an opportunity for movement "to be expressive as well as functional."

Part C. Teachers' Perceptions of the Appropriateness of the Content of the Dance Activities. When beginning a program in creative dance, the teachers indicated that they would like to start with single action words and use a simple percussion instrument, such as a drum. Gradually they would lead their children into creating movement sentences and responding to short pieces of music. One teacher emphasized that the children should learn the basic terminology of movement, such as the different levels, body actions and body parts.

The teachers identified "The Elf and the Dormouse" and "Polly Put the Kettle On" as the dances they would use later on in their creative dance program because of the length of the "Elf" dance and

the complexity of the rhythm cards in the "Polly" dance. Regarding the possibilities for inter-relating creative dance with the rest of the classroom program, the teachers felt that dance could be combined with art, story writing, poetry, science and music.

Instances when the children created their own dances were thought by the teachers to occur during the development of action word sentences, during the "Huckleberries Dance" when the children made up their own poems and accompanying actions, and during the "Shoemaker and the Elves" dance when the children improvised the actions of the elves.

In reference to the three videotaped dance selections, the teachers indicated that the children "watched very closely" and "were very attentive." They believed that the videotapes gave the children ideas and other possibilities with which to create their own dances, and gave them models at which to aim their efforts in dance. One teacher replied that children in our schools are "shortchanged" as they seldom get the opportunity to see and hear good music, good plays or good dance. She believed that videotaped recordings of dances could provide such opportunities since videotapes were easy to produce and easy for teachers to use.

According to the teachers, the dances most enjoyed by the children were "Growly Yumpic," "Picking Huckleberries," "The Shoemaker and the Elves," and "The Elf and the Dormouse"; the first three because they were "lively" and had concrete imagery and a definite story line and the last two because they were shared with the other class and involved the construction of simple costumes and props.

The teachers felt that the children responded very favourably to

the two dance performances. They expressed genuine surprise at the children's degree of enthusiasm for sharing their dance with the other class and remarked that the children were eager and proud to show the dances they had created. As one teacher stated, the performance was "great because everyone was doing it, everyone got their chance and everyone was appreciated." She thought that the sharing of dances helped the children learn "to appreciate other people's creativity" and to become "more accepting of other people's ideas." However, she believed that performances should be done in a non-threatening, sharing atmosphere and should be the product of an educational activity, not the product of weeks of rehearsal.

The dances considered most difficult for the children were "Polly Put the Kettle On," which used rhythmic phrasing cards, and those dances in which the children had to move very slowly, as in "The Opposites." Generally, the five teachers felt that the dances encouraged active participation of all the children, that is "everyone was doing something." As one teacher noted, the children were "very enthusiastic" and "always ready to line up and go to the gym . . . Everyone was made to feel positive about themselves and was encouraged to do as well as they were able."

Part D. Teachers' Perceptions of the Method of Presentation of the Dance Activities. All the teachers felt that, in order to develop a creative dance program, it was essential to observe someone teaching dance to children. They believed that seeing dance being taught to a class was far superior to merely reading a book on children's dance or watching a dance lesson on videotape. For these five teachers, the

most effective dance resource would be a teacher who could come into their school and do demonstration lessons with their students.

Workshops during school time and credit courses in the summer were considered other important resources. The teachers stressed that these training sessions be practical, "where everyone participates and we don't just talk."

Lastly, the teachers asked for readily available resource materials such as records and lesson plans. Two teachers thought daily, sequential lesson plans would be beneficial when beginning a dance program. Another teacher felt that lesson plans were helpful if they were specific and in point form, with "no rambling paragraphs." She also thought that "long paragraphs of objectives" were not desirable. Another teacher did not want lesson plans, but thought that a guide or outline of what should be covered in creative dance would be useful.

All the teachers desired immediate access to tapes and records so that time was not wasted in hunting for appropriate music.

Part E. Teachers' Perceptions of the Classroom Application of the Dance Activities. Several of the teachers said that a resource package of detailed lesson plans for the dance activities used in the pilot program would be helpful in planning their own dance curriculum. As they became more familiar with creative dance, they felt that they could "pick and choose" from the lesson plans and gradually begin to develop a program that suited their own particular style of teaching. However, one teacher expressed concern about developing her own dance program and stated, "I don't know if I'm that creative."

When questioned about any carry-over from creative dance into

classroom activities, one teacher observed that her children often used, in their language arts lessons, words that had been taught in dance, for example "swirl" and "explode." Also, in their spare time, the children would ask to work on their costumes for their final dance performance.

Children's Interview Findings

Part A. Children's Attitudes Toward Creative Dance (Items 1, 2, 7, 11, 12). The grade three children believed that most children would enjoy doing creative dance and gave many reasons for their answer:

"Because they feel fine."
"Their heart pumps faster and faster."
"Because there would be people watching them."

When performing a dance for others, the children felt that other children might feel somewhat "nervous," "shy" or "embarrassed" and they might "tickle inside" or "shake a little." But they added that they would also feel "proud," "happy" and "excited" when performing in front of others.

The children thought that teachers would feel "proud," "happy" and "good" about teaching creative dance. And they believed that boys and girls would want to continue to do creative dance in school for the following reasons:

"You use your imagination."
"You can pretend you are things you are not."
"It is different than what we usually do."
"The music is good."
"It is different than sitting around in class and at recess."
"It was something you had to do but you could do it the way you wanted to."
"It makes me feel good."

Part B. Children's Perceptions of the Content of the Dance Activities (Items 3, 4, 5, 6, 8, 9). The children thought that the following dances would be appropriate to teach a younger brother or sister: "Picking Huckleberries" and "The Prairie Suite." They chose "Scissor's Dance" and "The Prairie Suite" as suitable dances to teach their parents.

The dances most enjoyed by the children themselves were "The Prairie Suite Dances," "Picking Huckleberries," "The Elf and the Dormouse," and "Growly Yumpic." Their favorite musical selections were the music for "Percy the Balloon" (Electronic Sound Patterns) and for "The Elf and the Dormouse" (Petite Ballerina by Shostakovitch).

The children reported that they would like to make the following stories into dances:

Brer Rabbit

The Hare and the Tortoise

Goldilocks and the Three Bears

Stories about witches and kings.

Part C. Children's Perceptions of the Method of Presentation of the Dance Activities (Item 10). All the children replied that in learning a new dance they would prefer watching the teacher do the dance, rather than observing their classmates or watching the dance on videotape.

Summary of the Findings

The teachers interviewed had extensive educational backgrounds and much teaching experience, but little or no training in physical

education or in creative dance.

In this school, minimal time was devoted to physical education—less than 2 percent of the total school curriculum. However, at the completion of the pilot program, both teachers and children expressed positive attitudes toward creative dance.

Although the teachers and children observed many benefits of a dance program, the teachers did not feel confident in teaching creative dance. Their request for written materials to start a dance program ranged from detailed lesson plans to outlines in point form.

The teachers suggested that a program in creative dance should begin with single action words and a simple percussion instrument; and then proceed to action word sentences and short selections of music. The dances perceived as most appropriate for the children were dances that had large, "lively" actions in general space, concrete imagery or a story line, and a performance aspect.

Both teachers and children preferred to learn about creative dance by observing a person actually teach the dances. For teachers, credit courses during the summer and workshops during school hours were considered the best means of increasing their knowledge of creative dance.

Implications for the Design of the Resource Unit

As a result of the interview findings, and the researcher's experience during the pilot program, the fourteen dances and three videotaped dance performances were considered appropriate for grade three children and were included in the resource unit.

Since the interview findings revealed that teacher preference

for written materials ranged from detailed lesson plans to brief outlines, and since Thompson's study showed that teachers preferred condensed material in the form of charts, diagrams, or point form (1976, p. 84), a decision was made to incorporate a range of teacher preference in designing the written materials for the creative dance resource unit.

Each dance lesson was written in three formats: A, B, and C. Format A, Dance Analysis, was a one page chart outlining the music, actions, dynamics, relationships, use of space and images or sequences that could be emphasized in the dance (Boorman, 1980). Format B was a detailed lesson plan, written in teaching "blocks" and several pages in length, that indicated word-for-word what a teacher might say to guide the children through the dance. Format C, Synopsis, was a one page condensation of the previous detailed lesson plan, written in point form.

Each dance was preceded by a brief description of the objectives or "Ways of Knowing" that focussed on Curl's (1971) three worlds of the dancer: the Physical, the Phenomenal and the Symbolic Worlds. In the resource unit, the three worlds were referred to as the "Doing," the "Meaning," and the "Seeing" dimensions. The Doing Dimension dealt with the movement concepts in the dance, such as body actions, effort, use of space and relationships. The Seeing Dimension focused on awareness of the perceived images, ideas and feelings in the dance, an aspect of aesthetic education. The Meaning Dimension attended to the symbolic meanings embodied in the movements of the dance, another aspect of aesthetic education.

Finally, each dance lesson was concluded by a brief outline of suggested instructional support materials and related classroom activities. A detailed lesson plan for the dance, "The Elf and the Dormouse," is located in Appendix E.

The teachers involved in Phase One suggested that a creative dance program should begin with single action words and simple movement sentences, and progress gradually to more complex dance sequences. The written part of the resource unit, a teacher's guidebook, was designed in such a manner. The initial three pages of the guidebook contained an outline summary of movement concepts, a list of action words, and a brief discussion regarding the development of sentences of actions (Boorman, 1971, pp. 2, 3, 4, 132, 133). The remainder of the booklet contained the written information for eleven dances and one videotaped dance performance. Due to time constraints in editing and printing, the remaining dances were not included in the teacher's guidebook, but were made available to the teachers at a later date.

Since Thompson's (1976) study revealed that teachers in the field felt videotapes would be useful in developing lessons as they helped to clarify desired student behaviors (p. 82); and since in the present study, teachers and children also responded positively towards the use of videotapes in a creative dance program, a videotape of three dance selections was included in the resource unit. The videotaped performances were accompanied by written descriptions that included Ways of Knowing the videotaped dances, previewing and postviewing activities, instructional support materials, and classroom activities interrelated with art, music and literature. A lesson plan for "The Pedlar

and the Caps" is found in Appendix F.

The review of the literature suggested that a child's education in creative dance should encompass performer and spectator elements, as well as a creator element. Consequently, the resource unit provided for experiences in all three dimensions of creative dance. Fourteen dances emphasized creating, two dances stressed performing, and three dance activities focused on viewing or spectating dance performances.

As a result of the findings from Phase One, and a review of the related literature, the content of the resource unit in creative dance, developed for this study, was as follows:

1. A teacher's guidebook of lesson plans in three different written formats.

2. An audiocassette tape of musical selections to accompany the dances.

3. A videocassette tape of three dance performances: (1) "The Moonmonster," by the children of the Alberta Children's Creative Dance Theatre; (2) "The Pedlar and the Caps," by students in the Faculty of Education, University of Alberta; (3) selections from "Alice in Wonderland" by the Alberta Ballet Company.

4. Flash cards of single action words.

5. Overhead transparencies of movement concepts, action word rhymes, and poems.

The total resource unit contained sufficient content and materials for sixteen thirty-minute periods of creative dance.

Summary

This chapter described phase one of the study: design of the resource unit in creative dance. Fourteen dances were selected for the study from a combination of dances developed by the Alberta Children's Creative Dance Theatre and the researcher. These dances were chosen to involve children in the creator-performer aspect of creative dance. Three videotaped dance performances were selected to provide experiences for children in the spectator dimension of dance. The fourteen dances and three videotaped performances were subsequently piloted with two grade three classes in Edmonton, Alberta. Upon completion of the pilot program, the teachers and children were interviewed to determine their perceptions of the dance activities. The findings from the interviews and from the review of available literature were used to develop a resource unit in creative dance for grade three teachers. The following chapter, Chapter 4, outlines phase two of the study: implementation of the resource unit in Thunder Bay, Ontario.

Chapter 4

PHASE TWO: IMPLEMENTATION OF THE RESOURCE UNIT IN CREATIVE DANCE

Introduction

The purpose of this chapter is to describe phase two of the study: the implementation of the resource unit in creative dance. A description of the resource unit and the population and sample is followed by an outline of the procedure and methods of data collection. The last part of the chapter contains an analysis and summary of the findings in phase two.

The Resource Unit

A multi-media resource unit in creative dance had been developed based on a review of the literature and the findings in phase one. The unit contained dance experiences appropriate for children in grade three and focused on the child as creator, performer and spectator (Appendices A and B). The resource package consisted of a teacher's guide book, flash cards, overhead transparencies, audiocassette and videocassette. Copies of the resource unit are located in the Department of Physical Education and Sport Studies, Faculty of Physical Education and Recreation, and in the Department of Elementary Education, Faculty of Education, University of Alberta.

Population and Sample

Seven grade three teachers, four female and three male, were selected from the total population of all grade three teachers in the Lakehead Board of Education. The teachers were selected on the basis of having shown positive attitudes toward physical education during their association with the researcher as an itinerant physical education resource teacher in 1975-76. In addition, the teachers were drawn from four geographic zones within the Board to ensure representation from both north and south zone schools and from rural and city schools. The teachers were contacted by telephone and asked if they would be interested in taking part in a creative dance inservice program. The seven teachers agreed and were granted permission by their principals to participate in the study.

Procedure

The creative dance resource unit was implemented by means of an inservice education program. Permission to conduct the inservice was obtained from the Lakehead Board of Education. The Board provided financial assistance in the form of release time for teachers, preparation of the teacher's guide, and purchase of resource materials such as records and videocassettes.

In determining the location of the proposed inservice, consideration was given to a number of factors: optimum size for physical activity, availability of audio-visual equipment, and accessibility and centrality of the location. Kingsway Park School, in the southward of Thunder Bay, met these criteria and was chosen for the inservice program.

All sessions but one were conducted in the gymnasium of the school. Due to a double booking of the gymnasium, one session was relocated in the school library.

The area of the gymnasium used for discussions was sectioned off by benches placed in a semi-circle facing a chalkboard and wall charts. Another section was set up for refreshments which were available before the session began, during a half-time break, and at the end of the session.

The inservice program consisted of seven sessions during the fall term of 1980. Tuesday morning was selected as an appropriate time to conduct the inservice for the following four reasons: morning was considered an optimum time for learning; it was early in the week and teachers would be more refreshed; it gave teachers Monday to prepare their classes for substitute teachers; and the inservice schedule would not be interrupted due to professional activity days or holidays.

The first three inservice sessions were held on consecutive weeks and were designed to introduce participants to the concepts and content of the creative dance resource unit. The remaining four sessions were held on a bi-weekly basis. Teachers were asked to use the resource unit weekly during at least one of their regular physical education classes and to bring to inservice sessions any ideas, concerns or problems they encountered in using the dance activities.

At the beginning of the inservice sessions, participants were given a teacher's guidebook for the dance activities, an audio-cassette of accompanying musical selections and a videocassette of

selected dance performances. The guidebook contained an introductory section outlining movement concepts, families of action words and movement sentences reproduced from the texts Creative Dance in the First Three Grades (1969) and Creative Dances in Grades Four to Six (1971) by Dr. J. L. Boorman, University of Alberta. The remaining part of the guidebook consisted of lesson plans for the dance activities. Each lesson plan contained a series of objectives, a dance analysis chart, detailed lesson plan, a point-form synopsis of the lesson, related classroom activities in music, art, drama, and a list of resource materials such as records, books, films. Lesson plans for the video dance performances took the form of pre-viewing and post-viewing activities related to the performance. A bibliography and selected readings concluded the book. As the guidebook contained 125 pages it was not included in the text of the thesis. Excerpts from the guidebook are found in Appendices E and F.

The format of the inservice program was designed in accordance with the findings in the literature and the findings from phase one. The basic design for each session consisted of an opening discussion of past sessions or classroom activities, an introduction to the session, a brief theoretical presentation, experiential activities, discussion or debriefing, and reference materials.

The opening discussion was an informal 'sharing' time that focused on the teachers' use of the resource unit in the classroom. The introduction that followed consisted of an overview of the morning's agenda and clarification of any items from the previous session. The theoretical presentation was in the form of a short, clear analysis

and discussion of the movement concepts, musical selections, and imagery of the particular dance activity to be explored, and occurred either before or after the participants had completed the activity. As several dance experiences were included in each inservice session, this theoretical component was repeated throughout the morning.

The experiential exercises in the inservice program took the following forms: small and whole group discussions; practice in movement skills; creation and performance of dances individually, in pairs, in groups; use of videorecorder, taperecorder, record player and rhythm instruments; interrelation of dance and music, visual art, literature; demonstration lessons; lesson planning; viewing of dance performances; and practical application in the classroom.

A discussion or debriefing time was sequentially placed after each dance experience to serve a number of purposes. Immediate feedback from teachers enabled the researcher/inservice leader to assess the suitability and value of each particular activity. Provision for the sharing of reactions and responses in an informal, non-threatening atmosphere allowed teachers to express what they had or had not found useful. The discussions provided the opportunity for clarification and/or revision of the approach to the dance activity. Lastly, an opportunity to relax and 'cool down' after sometimes intense, vigorous activity was welcomed by the teachers.

The seventh and final inservice session was an orientation workshop for administrators and parents held in the gymnasium of the Faculty of Education, Lakehead University. An open invitation was

sent to parents of the classes involved in the creative dance program, Board trustees, superintendents, and all principals. The objective of this session was to increase awareness of and support for creative dance in the education of young children. Demonstration lessons of dances in the resource unit were conducted by the researcher, by one of the inservice teachers and by a professor at the Faculty of Education, Lakehead University, using two classes of grade three children.

In April of 1981, the seven inservice teachers and researcher conducted a series of workshops in creative dance for interested teachers in the Lakehead Board of Education. The content of the workshops was based on the dance activities in the resource unit.

Data Collection

The teachers in the inservice program were surveyed to ascertain the usefulness of the resource unit and the effectiveness of the inservice program. The methods chosen to collect the data were a questionnaire, unstructured group interviews and structured individual interviews. Structured group interviews were also carried out with the children of the inservice teachers.

The Questionnaire

Using Thompson's (1979) model as a guide, a questionnaire was developed and administered to the seven teachers during the first session of the inservice program (Appendix G). The purpose of the questionnaire was twofold: to gather factual information on the education and teaching experience of the teachers and to reduce the

length of the individual interview at the completion of the inservice program.

Teachers' Schedule Interview

Individual interviews were conducted during the two weeks immediately following the inservice program (Appendix H). As Gorden (1975) indicated, the interview should take place as soon after the relevant experiences as possible to avoid simple forgetting (p. 253). The interviews were developed and conducted in accordance with the procedures outlined in Chapter 3.

An open time schedule for the interviewing process was drawn up by the researcher. The teachers were asked to choose a convenient time, day and location within a two week period following the inservice. Six teachers preferred the after school period from 4 to 5 o'clock. One teacher requested an evening interview time of 7 o'clock. Four of the teachers chose to be interviewed in their classroom immediately after school and three were interviewed in the home environment. The school environment proved to be noisy and conversation was often interrupted by telephone calls, maintenance workers and other staff members. In contrast, the home situation was relaxing, quiet and more conducive to the interviewing process.

Two of the teachers worked in a team teaching situation and asked to be interviewed together. The other five teachers were interviewed on an individual basis. The interviews were generally forty to sixty minutes in length.

The interview was divided into four general areas:

Part A Teachers' Attitudes Toward Creative Dance

Part B Teachers' Perceptions of the Content of the Resource Unit in Creative Dance

Part C Teachers' Perceptions of the Appropriateness of the Inservice Program

Part D Teachers' Perceptions of the Classroom Application of the Resource Unit in Creative Dance.

Information on the teachers' background was omitted from the interview as the data had been collected in the form of a questionnaire at the first inservice session.

Part A was similar to Part B of the phase one interview and attempted to explore teachers' attitudes towards creative dance. The wording of some items relating to Alberta was altered to reflect the Ontario location. For example, Item 3 in phase one, "Have you read the creative dance section of the Provincial Guide?" was changed in the phase two interview to read "Have you read the physical education section of the Formative Years?"

Part B sought teachers' perceptions regarding the usefulness of the resource unit in the classroom. Item 1 dealt with the teacher's understanding of general concepts in creative dance. Items 2, 3, 4, 5 and 6 were designed to investigate the most useful format of the written materials (chart, detailed lesson plan, or point form synopsis) in learning and teaching specific dances. Item 7 attempted to ascertain whether the resource unit contained sufficient amounts of information. Items 8, 9, 10 and 11 were included to find out whether teachers taught the dance activities to their children in any

particular sequence. Item 12 sought to discover if teachers perceived relationships between dance and other school subjects. Items 13 and 14 were designed to elicit the opinions of the teachers regarding the degree of difficulty of the dance activities. Items 15, 16, 17 and 18 asked the teachers to describe their children's involvement in the creating, performing and spectating aspects of the dance experiences.

Part C was designed to gather information on the inservice program itself. Items 1 and 2 dealt with the location and length of time of the sessions. Item 3 sought to discover what inservice experiences were considered by the teacher to be most helpful in learning about creative dance. Items 4, 5 and 6 were designed to enable teachers to discuss their roles and needs during the inservice program. Item 8 attempted to determine the extent to which teachers felt prepared to teach creative dance after the inservice sessions. Items 9, 10, 11, 12, 13 and 14 were designed to investigate the concurrent situation of applying the resource unit in the classroom and participating in the inservice program.

Part D, Teachers' Perceptions of the Classroom Application of the Resource Unit, was designed to seek teachers' opinions regarding the inclusion of creative dance in their regular classroom schedule. Item 1 sought to identify factors that would encourage/discourage teachers' inclusion of dance in their programs. Item 2 attempted to discover how teachers felt about developing their own creative dance programs. Items 3 and 4 asked teachers to suggest additional materials or information needed to carry on a dance program. Item 5 was designed to seek teachers' opinions regarding follow-up inservice

activities. And item 6 was included to discover whether teachers felt that teaching creative dance had affected them as teachers.

Group Interviews

During inservice sessions 5 and 6, two informal group discussions were recorded on a Sony cassette recorder with prior knowledge of the teachers. The responses were summarized and recorded by the researcher at a later date. According to Henderson (1978), this form of group interviewing has several advantages. It can uncover a wide range of experiences and responses within a short time. Secondly, group interaction may remind participants of details of experiences which they may otherwise have forgotten. And thirdly, as each participant introduces personal experiences and comments, standards are set for others to report progressively personalized comments (pp. 87-88).

Children's Schedule Interviews

The structured interview for children was designed and developed in phase one. The purpose of the interview was to gather children's responses to the following three areas: children's attitudes towards creative dance, children's perceptions of the content of the dances, and children's perceptions of the methods of presenting the dance activities.

After conducting interviews with the children in phase one, the researcher found that the 'outer space' context of the interview seemed to distract the children from the original intent of the interview (Appendix D). Thus a more limiting context than outer space, a desert island setting, was chosen for the phase two interview

process (Appendix I).

As the researcher was teaching full time during phase two, and therefore unable to have time off during the school day, the seven teachers were asked to conduct the interview with their own classes at the conclusion of the inservice program and to send the responses on an audiocassette to the researcher. The group interview process for the children's interview was described to the teachers by the researcher and has been outlined in Chapter 3. The timing of the interviews proved to be somewhat inappropriate as most classes were involved in Christmas activity. As a result, only four of the seven teachers were able to complete the interviewing process. Of the four interviews submitted, three classes followed the guidelines and used groups of two to four children to respond to each item. The other class responded as one large group to each item.

Analysis of the Data

The Questionnaire Findings

The seven teachers were considered generalist classroom teachers as they taught all subjects to their grade three classes, with the exception of two teachers who did not teach their own music. The years of teaching experience ranged from 7 to 13 years with the average being 10.5 years. Six teachers had a Bachelor of Arts degree and five had extra qualifications such as Bachelor of Education or Master of Education degrees. One teacher was working on the final year of a Bachelor of Arts degree.

Six of the seven teachers stated that they had no previous

exposure to children's creative dance. Three had taken creative movement courses offered by local community resource people such as the Parks and Recreation Department, and one teacher had received some instruction in dance during a one year teacher training program at the Faculty of Education, Lakehead University. All teachers indicated that they had not attended inservice sessions in creative dance and had not worked with resource people in planning dance lessons.

Teachers' Interview Findings

Part A. Teachers' Attitudes Toward Creative Dance. Items dealing with physical education in the schools revealed the following findings. Only three of the teachers had a gymnasium in their schools while four used their classroom or a basement playroom. All teachers indicated that there seemed to be little co-ordination in the scope and sequence of physical education programs within a school. As one teacher said, "Everyone does their own thing as best they can."

Regarding their own programs, four of the teachers appeared to lack confidence in teaching physical education. "I'm not very athletic myself" was a familiar response. The programs of five teachers tended to be games oriented with emphasis on ball skills and lead-up games for basketball, volleyball and soccer. In the winter months, classes with no gymnasium facilities participated in skating and snowshoeing out-of-doors, while those with gymnasia offered, in addition to their regular program, a house league sports program with floor hockey being the most popular activity. All of the teachers had taught some folk dances in their teaching years but none had instructed in creative dance.

All of the teachers had read the physical education section of the Formative Years and did not find it useful in teaching. They referred to the document as "vague," "too general," "a philosophy," "a beautiful dream" and consisting of "broad statements, but not enough detail." As one teacher remarked, "The nuts and bolts of teaching physical education are certainly not there. You have to scurry around to find out what to teach." The teachers tended to use handouts and packages of lessons produced by physical education supervisors in 1976, Ministry of Education personnel, and a physical education professor at the local Faculty of Education.

The lack of storage space and the low priority given to physical education in school budgets were cited as other roadblocks to a quality physical education program.

When asked to reveal their thoughts about creative dance after the inservice program, the teachers felt that creative dance provided "an awareness of body movement," "a chance to feel comfortable with your body," and "an opportunity for self-expression." For as one teacher said, "You don't all have to do the same thing at the same time."

Two of the teachers declared that they had to change their "thinking" when planning dance lessons as there seemed to be "a lot more planning involved in creative dance than in the traditional physical education lesson of warm up exercises, a couple of skills and a game." All of the teachers believed that teachers in general would prefer to teach areas of physical education other than dance because teachers knew more about other areas such as games. Five felt that the

term 'creative dance' was a "scary" name for most teachers as it implied that you had to be creative or talented. As one teacher said, "Teachers shy away from the word 'creative dance'; they are nervous about it and feel that they are not creative enough themselves." Another confessed that the word "creative" had frightened her but discovered that she could be creative within the structured system of activities offered during the inservice. A male teacher replied that some teachers were afraid of creative dance because they viewed it as a "sissy" activity. Another male teacher said that, given the support, resources and training they had, teachers would have no difficulty with creative dance.

The teachers were able to list many benefits of creative dance for children. All felt that their children "really enjoyed creative dance," and "began to think about their body and to feel comfortable about moving their bodies." Three of the teachers observed that the children who tended to be shy or less skilled in physical education became more confident and participated more actively. Four teachers believed that the dance program created a less stressful environment for the children since they were not competing against each other for points as "the winning and losing, right and wrong parts" were taken out of the physical lesson and replaced by co-operation. Four teachers felt that the self worth of the child was increased by the dance experiences, for as one teacher remarked, all children were given opportunities to say "I thought of this movement all by myself." Other responses were that creative dance "improved listening skills" and was "good exercise."

With reference to the place of creative dance in the school curriculum, one teacher felt that creative dance "should be equal with other subjects," however the rest believed that reading and mathematics should have much higher priority. Five teachers believed there was potential for inter-relating creative dance with language arts and music and they indicated a desire to do more in this area.

Part B. Teachers' Perceptions of the Content of the Resource Unit in Creative Dance. All teachers felt that the teacher's guide-book contained sufficient information to teach the dance activities, was "well organized," had a "simple layout" and was "clear and easy to follow." As one teacher said, "It used vocabulary I knew and understood." Another teacher suggested that stick figures be included in the text to illustrate the desired actions.

All seven of the teachers tended to read over the detailed lesson plan while listening to the accompanying music, and then to use the synopsis sheet while teaching the dance to their classes. One teacher suggested that a separate booklet of the synopsis sheets be created for the inservice participants so that new dances could be added from time to time.

All teachers stated that they appreciated having the freedom to choose the order in which they taught the dances to their children. At the beginning of their program, the teachers tended to work with dances they had enjoyed themselves during the inservice sessions, and with dances they thought their students would enjoy most. As two teachers explained: "I would not want to have to teach the dances according to their order in the book," and "I'm a person of moods

and I like to teach what suits me whenever I can do it." The teachers also used the action word cards and those dances they perceived as being short and simple, e.g., "Percy" and the "Scissor's Dance." At a later time, they introduced those dances perceived as being more complex, e.g., "The Elf and the Dormouse," and dances with "slower music," e.g., "The Opposites."

The teachers' replies seemed to indicate that some of the organization or methodology of the dances had been changed, but not the actual content. For instance, two of the teachers used a line or circle formation to teach the dances rather than the scatter formation outlined in the guidebook.

Five of the teachers reported that they attempted to interrelate dance with other school subjects. One teacher gave her children the opportunity to read "The Pedlar and His Caps" in their readers, to dramatize the story, and then to view the dance version of the story on the videocassette. Another teacher used the "Huckleberries Dance" for a winter theme and had the children create winter stories and poems to accompany the music. A third teacher used the musical selections from the Carnival of the Animals for a Hallowe'en theme and shared with the rest of the school a series of dances the students had developed.

Four teachers felt that the dances enjoyed most by the children were the "fast ones" with "lots of movement," such as the "Huckleberries Dance," "Over the Hills," "The Scissors' Dance" and "Percy the Balloon." Five teachers reported that "The Huckleberries Dance" was considered especially popular with the children because "they could

put their own words and actions to it." Two teachers believed that their children also enjoyed "The Elf and the Dormouse" dance and "The Pedlar and the Caps" videotape because both selections were in the reading texts used by the children. Four of the teachers indicated that none of the dance activities seemed particularly difficult for their children.

In the area of music, the teachers reported that the musical selection for "Percy the Balloon" (Electronic Sound Patterns) seemed most popular with their children.

Four teachers used the dance musical selections for unstructured warm up periods before their regular physical education lessons. They reported that in the beginning, the children engaged in much running about the area. Then gradually, after several dance sessions, the children began to put actions together and to build movement sequences on their own.

When questioned regarding the effectiveness of the videotaped dance performance, four teachers replied that the children enjoyed watching them and often asked to see the dances several times. One teacher felt that through videotapes "children get an idea of what can be done." Another teacher discussed with his children the differences observed in the written and danced versions of the same story. Two teachers had not yet used the videotape with their classes.

In the area of performance, six teachers reported that the children enjoyed sharing the dances they had created and that everyone, even the shy children, volunteered to demonstrate movement sequences. Four teachers indicated that the children seemed more eager

to share what they had created than to sit and watch while others performed.

All the teachers felt that it was important for children to perform for each other and to appreciate the capabilities of others. Children sharing with children seemed to be an accepted activity. However, the teachers believed that large scale school productions should not be emphasized at this age level.

Part C. Teachers' Perceptions of the Appropriateness of the Inservice Program. Six teachers favoured the morning sessions as they felt more alert, refreshed and enthusiastic at that time of day. One teacher preferred afternoon sessions as they would not interfere with her Language Arts program in the morning.

All teachers agreed that Tuesday was an acceptable day of the week as it gave teachers Monday to prepare for substitute teachers. Most teachers preferred Tuesday or Wednesday for inservice programs as it provided a mid-week break. Friday was considered a poor day for professional development programs.

The physical setting for the inservice seemed appropriate in terms of meeting the various grouping needs for the sessions, providing optimal size for active involvement, and meeting the commuting needs of the teachers.

The researcher observed that during the initial inservice session the teachers felt that the gymnasium was too large and too open for such a small group. However, as the teachers became more comfortable with each other, with the setting and with actually moving, they began to use more and more of the area and eventually utilized all of the

available space. Midway through the program one session had to be re-located in an adjacent library, and six of the participants felt the smaller area confined them and limited their movements.

All seven teachers reported that the three hour time span for each session was sufficient and three teachers reported being tired at the end of the sessions. One teacher explained, "It is a lot of thinking and therefore you wouldn't want to push too many dances into one session." Two of the teachers favoured five consecutive sessions, rather than seven and suggested that the remaining two sessions be held the following year after they had worked with the resource unit for a full school year.

Two significant factors appeared to help teachers learn about creative dance. All teachers felt that observation of the researcher, as she taught dances to the inservice teachers and to classes of children during the last inservice session, was most important in their understanding of creative dance. As one teacher remarked, "When I went back and read the [guide] book I could remember what I saw." The active participation of teachers in the dances during the inservice program was believed to be of equal importance in learning about creative dance. "In the beginning," said a teacher, "the theory part didn't mean much to me until I got a feel for the movement and the music."

Four teachers believed that the viewing of videotaped performances of children from the Alberta Children's Creative Dance Theatre was a less effective method of learning about creative dance. They felt the dances did not reflect a realistic school situation and therefore

had little relevance for classroom teachers.

All seven teachers felt the guidebook and audiocassette were most important when teaching the dance activities to their classes and as one teacher stated, "It is the basis of my program." In addition, the teachers expressed satisfaction in owning the resource unit themselves rather than borrowing it for a limited time from the local Board's Instructional Materials Centre.

When questioned regarding a greater degree of involvement in developing the resource unit, the seven teachers were satisfied with the process used in the study as they felt they had little or no knowledge of creative dance prior to the inservice program.

Six teachers reported that the informal discussion sessions in which they shared ideas and concerns about their classroom experiences were important in helping them do creative dance with their children. And at the conclusion of the inservice program, all teachers felt prepared to teach the dance activities in the resource unit to their children. Moreover, each teacher selected one or two dance activities and presented them at a series of workshops in April 1981 for other teachers in the local Board of Education.

Part D. Teachers' Perceptions of the Classroom Application of the Resource Unit in Creative Dance. The teachers cited many factors that would encourage them to continue teaching dance: the opportunity to observe other teachers doing creative dance in a classroom situation; support from principals and administration; children's enjoyment of dance; the teacher's own enjoyment; the 'easy-to-use' aspect of the resource unit; the inter-relationship of dance and creative writing;

more inservice sessions using new music and creating new dances; and films on dance rather than books.

The only major factor that would seem to discourage teachers was the search for appropriate materials. As one teacher explained, "Teachers need a package. They need the book, records, tapes all together so they don't have to go looking for them." Many of the teachers felt the resource unit had given them an understanding of the inter-relation between movement and music, and now they wished to begin using their own musical selections as well as music that was popular with their children.

As follow-ups to the inservice program, the teachers recommended adding new dance synopses to the teacher's guidebook; developing a process whereby the inservice teachers could share new dance activities they had developed; participating in more workshops on dance; and employing resource people to assist teachers on a regular basis by coaching in the classroom.

All teachers reported that teaching creative dance had affected them. The seven teachers revealed that they had been nervous and inhibited during the first inservice session but become more comfortable as they realized others in the group were just as unsure of themselves. The sharing of mutual fears, classroom problems and successful experiences was considered an important activity that contributed towards a group feeling of togetherness. For as one teacher said, "We grew together, shared and helped each other grow."

At the school level, four of the teachers were being asked to introduce creative dance to their staffs and to teach dance to other

classes in the school. Three teachers reported that they had become more involved in teaching physical education to their class because of creative dance. Two male teachers explained that they had taken "a lot of ribbing" from their staff at first, but felt confident and didn't let it bother them. One eventually gave a presentation on dance to his colleagues during a staff meeting at the school.

Three teachers felt that teaching dance actually improved their rapport with their students. The children enjoyed the dance sessions and many of the shy, quiet students in class received praise and recognition in dance.

Group Interviews

Two unstructured, informal group discussions were taped on a Sony portable cassette recorder during sessions 5 and 6. In each session, the teachers reported that they liked working with their students in creative dance and were observing many benefits of dance such as the students' enjoyment of the dance activities, the development of listening skills in their students, and the enthusiastic participation of both boys and girls in the activities.

An area of concern for some teachers seemed to be the "initial silliness" of some children when beginning the dance unit and the actions of three or four students which would "spoil it for everyone else." One teacher's solution was to work initially with groups of four or five in the classroom and then to take the whole class to the gym when everyone knew the dance. Another teacher found that playing the musical selection in class while the children did their seatwork "helped familiarize the class with the music before going to the gym."

Other teachers felt that the dances had a "good balance between structure and freedom" and that the lessons were "getting easier as the children did the dances and became more confident."

Regarding the class performance, one teacher noted that when his students performed for the school they did not move as well as they moved in class. On the other hand, he expressed surprise that the audience of one hundred students was attentive and obviously enjoyed the performance. Another teacher discovered that during their performance, the elaborate costumes made by some students tended to lessen the quality of their movements. In general, the performances were regarded as learning experiences for both teachers and children.

The informal discussions revealed that the inservice program seemed to be helping teachers learn about creative dance. As one teacher remarked when she played her stereo after school one day, "I found I was thinking of movements to accompany the music. I never did that before," she admitted, "And now I'm not afraid to do it."

Children's Interview Findings

In phase two, the teachers were asked to introduce their children to the dance activities in the resource unit. As the researcher had do direct control over classroom situations, some classes may not have experienced all of the dance activities. Moreover, only four of the seven classes were able to complete the interview process. Consequently, these factors may limit the findings from the children's interviews in phase two.

Part A. Children's Attitudes Toward Creative Dance. The grade three children felt that boys and girls would enjoy doing creative dance because it was "fun," "different," "interesting," "good exercise," and "they wouldn't get bored." As one child stated, "It is a lot of fun and if my teacher wouldn't know how [to teach dance], I'd show her!" During the actual interview, one boy volunteered to teach his classmates a dance he had created by himself at home.

The children believed that an adult would be "glad," "happy" and "proud to help their children dance." It would be "something different to do" and by teaching dance, the children felt that an adult could "make other people happy." Only a few children thought an adult might feel a bit "embarrassed" or "silly."

The children reported that they would be "happy" and "proud" to perform a dance in front of people they knew, but would feel "nervous" and "scared" to perform in front of an unfamiliar audience. One boy said he would feel more comfortable performing a dance for people "if they felt they could join me and do it with me." Another child remarked that even if the spectators "were from a different country and they never saw the dance before, I think they'd like it."

Part B. Children's Perceptions of the Content of the Dances. The dances most often selected as appropriate to teach a younger brother or sister were as follows: "Percy the Balloon," because it contained "lots of action" and was "easy"; "The Elf and the Dormouse" because it too contained "lots of action" and was "fun"; "Over the Hills and Far Away"; and the "Scissors' Dance" because it was "easy." Several of the children had already taught "Percy" and the "Scissors' Dance"

to their parents and siblings.

The children identified the same dances as being appropriate to teach their parents: "Over the Hills and Far Away," "The Elf and the Dormouse," "Percy the Balloon," and the "Scissors' Dance." Their explanations for choosing these dances seemed to focus on what they thought their parents liked or needed. For example, one child chose "Percy" because his dad "likes to jump around. So he can go up and come down again." Another child wanted to teach her parents the "Scissors' Dance" because "you do a lot of running around so they could lose weight."

The dances most popular with the children themselves were "Percy" and "The Elf and the Dormouse." In both cases, the children said they enjoyed the music and the variety of actions. Many children indicated that they liked all of the creative dances.

The most popular musical selections were, not surprisingly, Electronic Sound Patterns ("Percy the Balloon"), Over the Hills and Far Away by Grainger, Wildhorsemen by Schumann ("Scissors' Dance") and Petite Ballerina by Shostakovitch ("The Elf and the Dormouse").

When asked what dances they would choose to write as stories, the children repeatedly picked "The Elf and the Dormouse," "Percy the Balloon," the "Scissors' Dance," "Over the Hills," and the "Shoemaker and the Elves." The stories suggested most often for new dances were Pinocchio, Cinderella, Little Red Riding Hood, Sleeping Beauty, and Goldilocks and the Three Bears.

Part C. Children's Perceptions of the Method of Presentation of the Dance Activities. Most children believed that, in learning a

new dance, a teacher or instructor would be most helpful to them. The use of a videotape was considered the next most effective means of learning new dances. As one child remarked, "You can keep on rewinding it and seeing it over and over." However, some children were skeptical of using videotapes as revealed by the following comments:

"You can't get into the screen and do it with them."

"If you make a mistake, it would be hard because they can't see you through the videotape."

"It wouldn't be as alive."

Summary of the Findings

In general, three attitudinal elements emerged from the interviews. First, physical education was perceived as a games-oriented activity of little significance in the total school curriculum. Second, creative dance was perceived as an enjoyable, significant experience with educational benefits for both teachers and children. Third, the teachers felt uncomfortable with the term 'creative' as they did not perceive themselves as creative individuals.

With respect to the teachers' use of the resource unit, a number of patterns became evident. The teachers tended to become familiar with a dance by reading and re-reading the detailed lesson plan, while listening to the musical selection. When actually instructing their children in the dance, the teachers used the point-form synopsis sheet. Most teachers began their dance program with the action word cards and action sentences, and progressed to dances they perceived as short, simple and enjoyable. The teachers seemed to focus on

teaching strategies and class management, rather than on the concepts in the dances.

Several factors appeared to be significant in the teachers' understanding of creative dance: demonstration lessons by the researcher, direct and active involvement with the materials of the resource unit; and informal 'coaching' sessions in which teachers shared their experiences in using the resource unit in their classrooms.

The interview findings also revealed that children showed more interest than teachers in the use of videotapes. It appears that young children may be more receptive than adults to the concept of video technology as a viable mode of learning.

Summary

Chapter 4 described phase two: implementation of the resource unit in creative dance. The resource unit was implemented by means of an inservice program with seven grade three teachers in Thunder Bay, Ontario. At the conclusion of the inservice, the teachers and their classes were interviewed to determine their perceptions of the resource unit and inservice program. The following chapter, Chapter 5, reviews the research purposes and procedures in the study, and summarizes and discusses the major findings in phase one and phase two. The chapter closes by drawing conclusions from the findings and making recommendations for further research.

Chapter 5

SUMMARY, DISCUSSION OF THE FINDINGS, CONCLUSIOSN AND RECOMMENDATIONS

Introduction

This chapter presents an outline of the research purposes and procedures. Major findings in phase one and phase two are summarized and discussed. General conclusions are drawn from the findings and recommendations are made for further research.

Summary of the Research Purposes and Procedures

The purposes of the study addressed four major concerns:

1. The design of a resource unit in creative dance for grade three children that focused on the child as a creator, a performer and a spectator.

2. The design, conduct and evaluation of an inservice program to assist teachers in implementing the resource unit in their classrooms.

3. The identification of significant variables that could guide future development of resource units in creative dance.

4. The identification of significant variables that could guide future development in the design and conduct of inservice programs in creative dance.

The design of the study was developmental in nature and comprised two separate but interrelated phases.

Phase One: Development of the Resource Unit in Creative Dance

Fourteen dances, appropriate for children aged seven to nine, were selected from a combination of the resources of the Alberta Children's Creative Dance Theatre and dances developed by the researcher. These dances were selected to provide the creator and performer aspects of the study. Three videotaped dance performances were chosen from the Instructional Technology Centre, Faculty of Education, University of Alberta, to provide the spectator element of the study. The fourteen dances and three videotaped performances were subsequently piloted with two grade three classes in Edmonton, Alberta in May 1980. At the conclusion of the pilot program, the teachers and children were interviewed to ascertain their perceptions of the creative dance activities (Chart 2). The interview findings and findings from other related studies were used to develop the content and materials of the creative dance resource unit.

The resource unit in creative dance consisted of a teacher's guidebook of lesson plans in three different formats, an audiocassette tape of the accompanying musical selections, a videocassette tape of three dance performances, flash cards of single action words, and overhead transparencies of movement concepts, action word rhymes and poems (Appendices A, B, E and F).

Phase Two: Implementation of the Resource Unit in Creative Dance

An inservice program was designed for grade three teachers in accordance with the literature review in Chapter 2 and the interview findings in phase one. The purpose of the inservice program was to

Chart 2

Interview Process in the Study

Teachers' Interview	Children's Interview	Teachers' Interview
Phase One (Edmonton)	Phases One and Two	Phase Two (Thunder Bay)
1. Structured Individual Interviews A. Teachers' Background B. Teachers' Attitudes Towards Creative Dance C. Teachers' Perceptions of the Appropriateness of the Content of the Dance Activities D. Teachers' Perceptions of the Method of Presentation of the Dance Activities E. Teachers' Perceptions of the Classroom Application of the Dance Activities	1. Structured Group Interviews A. Children's Attitudes Toward Creative Dance B. Children's Perceptions of the Content of the Dance Activities C. Children's Perceptions of the Method of Presentation of the Dance Activities	1. Individual Questionnaire A. Teachers' Background 2. Structured Individual Interviews A. Teachers' Attitudes Toward Creative Dance B. Teachers' Perceptions of the Content of the Resource Unit in Creative Dance C. Teachers' Perceptions of the Appropriateness of the Inservice Program D. Teachers' Perceptions of the Classroom Applications of the Creative Dance Resource Unit 3. Unstructured Group Interviews

assist teachers in using the creative dance resource unit with their children. Seven grade three teachers in Thunder Bay, Ontario attended a total of seven inservice sessions in the 1980 fall term. At the completion of the inservice program, the teachers and children were interviewed to determine the effectiveness of the resource unit and inservice program (Chart 2).

Summary and Discussion of the Findings in Phase One and Phase Two

This section presents a summary of the major findings in both phase one and phase two. The findings are not totally conclusive because of the limitations of the study outlined in Chapter 1. The discussion of the findings is speculative in nature and based largely on the researcher's observations during the study, and the findings from the interviews.

Teachers' Background and Qualifications

Ten of the twelve teachers in this study had a B.A. or a B.Ed., and eight teachers had taken graduate courses beyond a basic degree. Their teaching experience ranged from seven to twenty-one years, with the average being thirteen years. The student teacher in phase one and one teacher in phase two were competing their final year in a Bachelor's degree.

Despite academic qualifications and a range of experiences, only one teacher had completed a course in creative dance, and only three teachers had been involved in creative movement activities.

One question which arises from this information relates to the

limited experiences that teachers have received in their undergraduate and graduate programs at university. Why have teachers not received education in creative dance? Two factors may be occurring. Few, if any, courses may be offered in creative dance at the university level for teachers. Or, if courses in creative dance are being offered, then teachers are not selecting them. In either case, the offering of credit courses in creative dance to teachers may be a means of increasing teachers' knowledge of creative dance.

Teachers' and Children's Attitudes Toward Creative Dance

In this study, it was apparent, even in such geographically diverse areas as Alberta and Ontario, that similar attitudes and practices were held by teachers.

The teachers revealed that physical education in their schools received little emphasis in the school curriculum, as there appeared to be no coordination of physical education programs within a particular school, and the amount of time spent on physical education was minimal. It was the researcher's observation that this situation was viewed as the norm and was not challenged by the teachers.

In general, there was a feeling of security and confidence with the teaching of games, and therefore games dominated any physical activity in the schools.

Given these attitudes and practices in physical education, it is significant that throughout this study there emerged a positive attitude toward creative dance. Creative dance was perceived as an educational activity that provided opportunities for the qualitative

participation of all children, and fostered feelings of self-confidence and self-worth, so vital to childhood. This finding would appear to re-affirm the contextualist-instrumentalist stance favoured by teachers.

The change in teachers' attitudes and their desire for involvement in dance would seem to indicate that the absence of creative dance from the curricula of schools lies not in any lassitude or indifference inherent in the teachers, but in a lack of support for, and knowledge of, creative dance. If creative dance is being perceived as a positive and valuable educational experience, and if physical education is receiving minimal support in schools, then perhaps it is time to consider whether dance should be taken from the physical education curriculum and placed with the fine arts subjects.

Teachers' and Children's Perceptions of the Content of the Dance Activities and the Resource Unit

In phase one, the pilot program revealed that the dance activities were appropriate for children seven to nine years of age and they were subsequently developed into a resource unit for teachers. The design of the resource unit was based on the interview findings in phase one and a review of existing literature. The unit contained a written teacher's guidebook, an audiocassette of accompanying musical selections, a videocassette of recorded dance performances, flash cards of action words, and overhead transparencies of action word sentences, rhymes and poems.

The teacher's guidebook consisted of an introductory three pages of general dance concepts, followed by lesson plans for eleven dances

and one videotaped performance, for a total of twelve dance activities. Each activity was preceded by a short description of objectives or "ways of knowing" the dance, and concluded by a list of instructional support materials and related classroom activities. The content of the eleven dances was presented in three formats: format A, a dance analysis sheet; format B, a detailed lesson plan; and format C, a synopsis of the detailed lesson plan (Appendix E).

Teachers in phase two reported that the guidebook was "easy to use" and contained language appropriate for classroom teachers. Their use of the guidebook was similar. The detailed lesson plan (format B) was read and the musical selection played prior to introducing the dance activity to the children. Then the synopsis (format C) was used during the actual teaching of the dance.

None of the teachers reported using the analysis sheet (format A) to any extent. This finding is contrary to the personal experience of the researcher. The researcher has used the resource unit with children and teachers for four years, and has found the analysis sheet most useful for reviewing quickly the major concepts of a dance prior to presenting the dance to a group. Also, the researcher uses the analysis sheet when developing new dance activities.

The detailed lesson plan (format B) and the synopsis (format C) focus on "how to teach" a dance activity; that is, they describe teaching strategies and learner experiences in a sequential manner. The dance analysis sheet (format A) merely outlines the major concepts of the dance activity. It would appear that teachers who are unfamiliar with creative dance prefer to use prescriptive 'recipe-

type' written materials when teaching a dance activity for the first time.

The sequencing of the dance activities was left to the discretion of the teachers. Many said they liked being able to choose which dance activity to do on a particular day. However, all teachers claimed that they would begin a dance program with single action words and with dances they perceived as simple and enjoyable.

The reasons for choosing particular dances seemed to be based on pragmatic criteria. When beginning a dance program, teachers selected dance activities that they had enjoyed during the inservice sessions, or dances that they felt their children would enjoy. Some thought was given to the content when teachers reported that they chose the action words or "simple" dances to begin their program. However, the general tendency seemed to be selection based on teachers' or children's perceived enjoyment of the activity.

In this study, teachers did not appear to alter the content of the dance activities. They seemed more concerned with the "how to teach" factor than with the "why" or "what" aspect of the dances. That is, teachers focused on actual use of the materials in their classrooms and discussed their concerns, problems and successes with the materials. There was no critical analysis of the concepts contained in the dance activities.

A topic of concern was class management during dance lessons. The detailed lesson plans in the guidebook used a somewhat open-ended, problem solving approach, and had children working individually,

in pairs, or in small groups in a loose, scattered formation. Some teachers used a more direct teaching approach and had their children working as one large group in a structured circle or line formation. Another teacher initially worked with small groups, one at a time, while the rest of the class did seatwork in another subject area. Several teachers commented on the "silliness" of some of their students in the initial phase of implementing the dance program.

The observations noted above may have resulted from a change in the activity pattern of the classroom. If the children were accustomed to sedentary work and rote recitation, then the problem solving approach and physical movement inherent in the dance activities may have caused some initial confusion for both teachers and children. Also, the dance activities required that the children engage in expressive behavior, a type of behavior generally discouraged in traditional classrooms. In most instances, the teachers in this study were operating in traditional classrooms. As a result, expectations regarding levels of concentration and group cooperation may not have been clearly defined by the teachers or adequately understood by the children.

No dance activity was considered too difficult for the children. Those dance activities perceived as being most enjoyable for children were dances with gross motor movements in general space accompanied by music with a fast tempo and dances with strong imagery or a definite story line. It may be that children with limited movement experiences are most comfortable using whole body actions and exploring general space. Imagery and stories may also aid

children's concentration in the initial stages of a dance program.

The performance aspect of the resource unit was perceived by the teachers as a positive experience for the children. Also, the viewing of videotaped dance performances was considered valuable for increasing children's movement vocabulary, providing role models in dance, and comparing and contrasting written and danced versions of a story. The children's interest in and enjoyment of the videotaped dance performances, and the availability of videorecorders in the school, add further evidence to the significance of videotapes in developing a literature in dance.

The teachers perceived that children were "creating" their own dances in several instances. However, the intent of the resource unit was to involve children as creators in all of the dance activities. This discrepancy between the unit's intent and the teachers' perceptions may be related to differing concepts of the creative process.

Teacher responses seemed to indicate that unless the children were inventing unique actions or rhymes, they were not involved in the creator mode of experience. In contrast, the resource unit was designed, both in content and in the teaching-learning process, to involve teachers and children in the creative process. For example, when children were encouraged to find their own space, to freeze in their own starting shape, and to commence their perception of a 'leap' or a 'spin' sequence, they were involved in making decisions, and in selecting and organizing the materials of dance. In other words, the children were involved in the creative process. When the teachers translated or reduced these decisions by requiring line and

circle formations (which, though not wrong in themselves, may lead to unity, conformity and rote learning), the teachers were changing the intent of the teacher-learning process.

This finding would seem to indicate that it is important during the inservice program to help teachers understand that changes in methodology may not be mere alternative teaching strategies or classroom management techniques; rather, such changes may lead to significant alterations in the creative process itself. Further understanding of the creative process may be necessary to clarify the role of the child as a creator.

Teachers' and Children's Perceptions of the Method of Presentation of the Dance Activities and the Inservice Program

Teachers and children were unanimous in choosing observation of a teacher/dance leader as their preferred method for learning about creative dance. It would appear that, for the teachers the role modelling of how to guide the children and how to use the content and methodology was more effective in an immediate experience, i.e., a demonstration lesson, than in a secondary experience, i.e., a videotape, a film or a book. The teaching-learning process and the children's varied and enthusiastic responses to the material were immediate, relevant, and transferable to the teachers' own classroom situations.

For the children, observation of the teacher actively participating in dance activities helped to bring about a 'shared' experience of participation, in contrast to the more traditional situation of 'rote recitation.' As Boorman (1984 explained):

> The teacher in the role becomes, in many instances, the provider of the material through their own active participation in the medium of movement; the children receiving with their eyes the potential use of the material.

As with the teachers, the children preferred the immediacy, and the intimacy of this method of presentation.

The phase two teachers felt that it was equally important for teachers themselves to participate in and experience the dance activities. This finding confirmed previous findings in the review of the literature (Hentschel, 1977; Wood and Thompson, 1980) that direct, concrete experiences and immediate application were essential elements for inservice education.

During the inservice sessions, the teachers experimented with their own movements, created movement sequences and patterns, and used rhythm instruments, records and art materials. The researcher's observations and the teachers' responses revealed that initial self-consciousness and hesitancy were soon replaced by confidence and active participation. For many of these teachers, expressive movement, and perhaps physical activity itself, was not a familiar mode of involvement. As the inservice sessions progressed, the researcher observed that the movements of the teachers became more confident and varied. This was evidenced by the use of more space, and by larger actions and gestures. As well, teacher movements which had originally appeared to be hesitant and interrupted, became more fluid with one action leading smoothly into the next. Finally, teachers' enjoyment of their own moving and the moving of others appeared to increase during the course of the inservice program. Some of the child's love of movement appeared to be re-awakening in these adults. It may be

that to better understand children's dance, teachers have to begin feeling again the exhilaration of their own moving.

Teachers favoured workshops that occurred during regular instructional hours, and Tuesday morning was considered an appropriate time for the inservice program. The seven half-day sessions were deemed sufficient for becoming familiar with the content and materials in the resource unit. It was suggested that two follow-up workshops be held one year after the inservice program.

The teachers in phase two demonstrated their ability to use the resource unit in several ways:

1. The teachers presented the dance activities to their classes, as evidenced by the children's and teachers' responses during the interview process.

2. The teachers presented dance activities to each other during the inservice sessions.

3. Each teacher selected and presented two dance activities to colleagues during a series of workshops for the Lakehead Board of Education.

Teachers reported that using the creative dance resource unit had affected them. Some believed that teaching creative dance had helped them become more interested and involved in their physical education program. Others noticed that a better teacher-child rapport had developed during their dance program. Several teachers assumed leadership roles as they introduced creative dance to other staff members in their schools.

In general, teachers involved in a creative dance program with

their children were having personal and professional experiences of a positive nature.

Teachers' Perceptions of the Classroom Application of the Dance Activities and the Resource Unit

Teachers preferred to have externally developed lesson plans and materials when first implementing a dance program with their children. The teachers felt that because they had very little knowledge of creative dance, they required some structure or framework from which to begin a program. As they became more familiar with creative dance, and more confident with teaching dance, the teachers expressed a desire to develop their own program based on their individual teaching style. They wanted to "pick and choose" dance activities from the resource unit and combine them with dance activities they would develop, using their own musical selections or those selections popular with the children.

It would appear that the basic concepts in creative dance were not foremost in the minds of teachers when developing their own dance activities. Teachers seemed to focus first on selecting suitable music, that is, music they or their children would find enjoyable. Then movement concepts appropriate to the musical selection would be sought. In other words, teachers would discuss what body actions, spatial patterns and relationships could be developed into a dance for a particular piece of music. The practical seemed to precede the theoretical in planning dance activities.

Although this pragmatic approach to the curriculum process has been recognized as a common, initial response of teachers (Taylor,

1970; Tom, 1973), it would be detrimental to a dance program, and to children, if teachers continued to make their choice of content dependent upon the music or dance activity being enjoyable for themselves and children. There is need for a consistent, planned program of dance concepts and music concepts to ensure that children develop in their knowledge and skills and in their creative endeavours.

From these findings, two significant factors emerge. First, it becomes apparent that, over time, teachers would need to raise their level of response, so as to address the concepts in the dance materials and the intent of the dance curriculum. Second, it becomes evident that a resource unit should contain a balanced program and should attempt to guide teachers in selecting appropriate dance activities for their particular situations.

Group Interviews

The group interviews were taped recordings of two of the unstructured, informal discussions that began each inservice session. Teachers shared their experiences in using the resource unit in the classrooms and discussed their problems, concerns and successes. The sessions became very practice-oriented as teachers discussed how they had used the dance activities with their children. In effect, teachers were "coaching" each other in the use of the materials in the resource unit.

Teachers felt that these unstructured discussions allowed them to share similar feelings and thoughts and brought them closer together as a group. It would appear that a 'psychological sense of community' developed among the participants of the inservice program.

However, it became clear during these sessions that teachers' concern with how to use the dance materials needed to be balanced with an understanding of why the particular content and activities were significant in the children's learning. For instance, why it was more important that children find their own spaces rather than being placed in structured formations. These group discussion sessions reconfirm the need for identifying and employing specific inservice strategies to help teachers progress beyond their initial pragmatic response to new curricula.

Conclusions to the Research Questions

Question 1

Would laboratory-prepared creative dances designed to focus upon the creator-performer aspect of children's dance experiences be appropriate for children at the grade three level in the elementary school system?

Conclusion 1

Laboratory-prepared creative dances designed to focus upon the creator-performer aspects of children's dance experiences were appropriate for children at the grade three level in the elementary school system.

In phase one of the study, the fourteen dances and three video-taped performances were presented by the researcher to the children in both grade three classes. The researcher's experience in this situation affirmed that laboratory-prepared dances were appropriate for children in grade three. The children in the laboratory situation had prior experience in creative dance, were taught by dance specialists and had

parental support and involvement in their dance activities, whereas the children in grade three were being introduced to creative dance for the first time. Even with this difference in dance background, the grade three children's responses to the contents of the resource unit were positive and thus reaffirmed the appropriateness of laboratory-prepared dances for children at the grade three level.

In phase two of the study, selections of the dance activities were chosen and presented by the teachers to the children in their classes. The responses of the children and teachers indicated that although some dance activities were perceived as being more difficult than others, no dances were considered too difficult for the children. Those dances using basic body actions, strong imagery or storyline, and a performance element were perceived as being most enjoyed by the children. Although these responses would appear to reconfirm the appropriateness of the dance activities for grade three children, the findings could be considered inconclusive as the interview items probed enjoyment and difficulty rather than appropriateness.

Question 2

> In what ways could the performer and spectator dimensions of children's creative dance experiences be built into the resource unit?

Conclusion 2

As indicated in the literature, the inclusion of the performer and spectator dimensions in dance curriculum was important for children's total dance education. This study attempted to build these dimensions into the resource unit in several ways. First, performer-spectator

experiences were imbedded in the written format of the resource unit. Second, the practice of performer-spectator behavior was developed through a continuum of experiences that ranged from sharing dances with a partner or group to showing dances to an invited audience of family, friends and peers. Third, spectator awareness was developed through the viewing of three videotaped dances performed by children (peers), university students (adults) and professional dancers.

The findings from the teachers' interviews in phases one and two revealed that teachers responded in a positive manner to the performer and spectator dimensions in the resource unit. This was determined from such responses as:

> It is important for children to perform to each other . . . to see what someone else can do.
>
> Children saw other possibilities . . . and got ideas they could try out.
>
> The videotapes . . . helped my students see how it was done . . . and gave them something to aim at [i.e., professional dancer level].
>
> My class enjoyed them [videotaped performances] and watch them even during lunch breaks!
>
> The children were amazed that they could understand the story [Pedlar and the Caps, Moonmonster]. Even though it wasn't told, they could 'read' it through the actions.

The findings from the children's interviews in phases one and two also showed a positive response to the performer and spectator dimensions of the unit, as revealed by such comments as:

> When you can see others dancing, it gives you ideas and helps you understand how you look when you dance.
>
> After watching the dances on videotape . . . you can take some [ideas] of theirs and some of yours and put it all together . . . to make up your own dance.

Although validation of the performer and spectator dimensions of children's creative dance was not inherent in the research question, the interview findings in phase one and phase two showed that both children and teachers responded in a positive manner to the performer and spectator dimensions and considered them important in the dance education of children.

Question 3

> Could grade three teachers, following upon an inservice program, utilize the resource unit in their classes/schools?

Conclusion 3

Grade three teachers, following upon an inservice program, did utilize the resource unit in their classes/schools. Teachers' responses in the inservice sessions and teachers' and children's responses in the interviews indicated that generalist teachers were able to present the dance materials to their own classes of children, to staff members in their particular schools and to colleagues in the local school system.

It became evident to the researcher, however, that teachers tended to view creative dance from a contextualist stance and to approach the dance activities from a pragmatic level. Within the contextualist viewpoint, teachers saw that creative dance would contribute to a child's social development and sense of selfworth, and would be valuable in interrelating with language, music, visual art, etc. As many of these experiences were built into the resource unit, the unit itself may have had a contextualist emphasis. Therefore it would appear that the teachers could not only utilize the resource unit in their classes but would reinforce its contextualist bias.

From a pragmatic stance, the teachers would on occasion subvert the intent of the resource unit in the process of utilizing it with their classes. These instances occurred when teachers, concerned with class management and control, altered the teaching-learning process in the unit. The inservice program, together with the teachers' practical needs, may have been responsible for this pragmatic approach to the dance activities in the resource unit.

Although the study indicated that grade three teachers, following upon an inservice program, could utilize the resource unit in their classes/schools, the term "utilize" did not necessarily reflect the level and quality of utilization of the resource unit.

Question 4

Which aspects of the resource unit would teachers find most effective for classroom use?

Conclusion 4

The resource unit contained an audiocassette of musical selections, videocassette of dance performances, flashcards of action words and a guidebook for teachers. The guidebook included a description of each dance written in three different formats—dance analysis chart (format A), detailed lesson plan (format B), and pointform synopsis of the lesson plan (format C).

Teachers used the action word flashcards in the initial phases of their dance program. Thereafter, they used the detailed lesson plans (format B) to become familiar with the dances and the synopses (format C) to guide the children through the dances. The videotaped dance performances were considered important in providing role models

and expanding children's dance vocabulary. As the search for music was deemed a major problem in developing a dance program, the audio-tape in the resource unit was highly valued by the teachers.

The least used aspects of the resource unit were the list of objectives (ways of knowing) preceding each dance and the dance analysis chart (format A) found in the teacher's guidebook. This finding regarding objectives would appear to support the findings in the literature that teachers generally do not begin with objectives when developing or using a program of study. The finding pertaining to the dance analysis chart would seem to suggest that teachers, in an initial period of implementation, prefer more detailed written material that presents in a sequential manner the teaching-learning processes (i.e., formats B and C), rather than material that outlines in chart form only the major concepts and actions in the dance (i.e., format A).

Finally, this study revealed that teachers preferred having their own copy of the resource unit rather than borrowing the unit from a school media centre.

Question 5

Which aspects of an inservice program would assist teachers in utilizing the creative dance resource unit in their classrooms?

Conclusion 5

This study supported the findings in the literature that teachers in an inservice situation value direct and concrete experiences with the materials, demonstration lessons, and coaching by peers for classroom application of the materials. Secondary sources such as books and

videotapes were considered less effective in helping teachers understand creative dance. The latter finding revealed a dichotomy in relation to the effectiveness of videotapes. Whereas the teachers found videotapes effective in their work with children, they did not find them valuable in furthering their own understanding of dance within the inservice program. Teachers suggested that videotapes depicting a classroom environment rather than a studio setting would have been more appropriate.

The study also indicated that inservice education in creative dance made specific demands upon teachers that related to their perception of their own creative abilities and their comfort with their own 'moving selves.' These two factors appeared to be significant forces in the teachers' work with creative dance.

Additional Conclusions

1. Children responded positively to creative dance. The children in this study enjoyed the dance activities and participated actively in the creating, performing, and spectating aspects of the resource unit.

2. Classroom teachers focused on teaching strategies rather than dance concepts in the initial stages of implementing a program in creative dance.

3. In the initial period of implementation, teachers' selection of dance activities was based on pragmatic criteria. From this study, indications are that teachers chose activities they perceived their children would enjoy.

Recommendations

Recommendations for Further Study

1. Follow-up interviews with the inserviced teachers. The perceptions of teachers over a period of years could provide insight on the degree of implementation of a new curriculum with time.

2. An observational study of teachers' application of the resource unit. A description of teacher practices could reveal actual uses of a new curriculum.

3. A phenomenological study of children in creative dance. A description of the 'lived experience' of dance could help illuminate the world of children's dance.

Recommendations for Curriculum Design

1. A variety of materials should be included in curriculum packages for teachers. Materials may include written lesson plans, outlines, videotapes, audiotapes and classroom visual aids.

2. A variety of teaching strategies should be addressed when designing curricula for teacher use. In this study, a major concern of teachers was "how to teach" the activities in the resource unit.

Recommendations for Curriculum Implementation

1. A variety of learning activities should be accessible to teachers during an inservice program. Activities may include direct and concrete experiences, demonstration lessons, classroom application, and coaching by peers.

2. Teacher inservice should be offered during regular instructional hours and over a period of time. Teaching strategies, unit

planning and learning concepts could be areas of focus in an inservice program.

3. Specific strategies should be identified and developed in inservice education to assist teachers in progressing beyond their initial pragmatic response to a new curriculum.

Recommendations for Creative Dance

1. Teachers' experience in creative dance should be encouraged. Inservice programs could be held throughout the school year and continued over a number of years. Credit courses could be planned by universities and offered to practicing teachers.

2. Inservice programs in creative dance should address teacher concerns that relate to perceptions of their creative abilities and their 'moving selves.'

3. A 'literature' in creative dance should be compiled and made available to teachers for classroom use. Videotapes may be a significant resource in creating a dance 'literature.'

4. Creative dance has the potential to be placed with visual art, music, and drama in the Fine Arts curricula. The symbol system of dance is more closely related to the arts subjects than to the traditional games-oriented physical education program. Moreover, the low status and minimal time devoted to physical education in the schools is not conducive to a quality program in creative dance.

5. Creative dance is for all children. Only the formal school system can safeguard the right of all children to become literate in creative dance. Today, as more emphasis is placed upon literacy in mathematics, language and now computers, it is important for educators

to be reminded that:

> The world is many things, and no single framework is large enough to contain them all, neither that of man's science nor that of his poetry, neither that of calculating reason nor that of pure intuition. (Weizenbaum, 1976, p. 277)

Creative dance offers a significant framework within which children are able to create with imagination and communicate with sensitivity.

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APPENDICES

APPENDIX A

DANCES IN THE STUDY

DANCES IN THE STUDY

"Chopin #10." Boorman, J. L. Opus 28, Prelude No. 10 in C sharp minor (Allegro molto) by Chopin. Chopin: The Complete Preludes, Rafael Orozco. (C)

"Elf and the Dormouse." Ralph, C. and McDonald, H. Petite Ballerina, Ballet Suite No. 1 by Shostakovitch. Adventures in Music, Grade 2, Vol. 1. (C) & (P)

"Forest Fire Suite" or "Fall Suite." Garrett, S. Miniatures—Music for Children by Prokofiev and Kabalevsky. (C)

"Growly Yumpic." Boorman, J. L. Creatures of the Garden by Donaldson. Children's Rhythms in Symphony. (C)

"Hansel and Gretel." Boorman, J. L. Hansel and Gretel by Michael Herman's Folk Dance Orchestra. Folk Dances for Fun. (C)

"Mary, Mary Quite Contrary" or "The Flowers' Dance." Boorman, J. L. The Waltz, Fantastic Toyshop by Rossini-Respighi. Children's Rhythms in Symphony. (C)

"Opposites Dance." Boorman, J. L. Prelude No. 7 in A major (Andantino) by Chopin. Chopin: The Complete Preludes, Rafael Orozco. (C)

"Over the Hills and Far Away." Boorman, J. L. Over the Hills and Far Away by Grainger. Children's Rhythms in Symphony. (C)

"Percy the Balloon." Boorman, J. L. Electronic Sound Patterns, Listen Move and Dance No. 3. (C)

"Postillion." Boorman, J. L. Postillion by Godard. Basic Rhythms Program for Primary and Upper Grades, Vol. 3. (C)

"Prairie Suite." Garrett, S. or "Hallowe'en Dances." Boorman, J. L. Carnival of the Animals by Saint-Saens. (C)

"Scissors' Dance." Boorman, J. L. The Wildhorsemen by Schumann. Children's Rhythms in Symphony. (C)

"Shoemaker and the Elves." Boorman, J. L. Ballet of the Unhatched Chicks from Pictures at an Exhibition by Moussorgsky. Adventures in Music, Grade 1. (C) & (P)

"Shoemaker's Dance" or "Picking Huckleberries." Boorman, J. L. Shoemaker's Dance by Michael Herman's Folk Dance Orchestra. Folk Dances for Fun. (C)

(C) Creator Focus
(P) Performer Focus

APPENDIX B

VIDEOTAPE OF DANCE PERFORMANCES

VIDEOTAPE OF DANCE PERFORMANCES

"Alice in Wonderland." Studio performance of aspects of "Alice" performed by the Alberta Ballet Company. The child as spectator. Dance and the child conference. Edmonton, Alberta: Access, April 1980. (A performance by professional dancers)

"Moonmonster." Creative dance and children. Boorman, J. L. Edmonton, Alberta: ITC, Faculty of Education, University of Alberta, April 1980. (A performance by children)

"The Pedlar and the Caps." The pedlar and his caps. Boorman, J. L. Edmonton, Alberta: ITC, Faculty of Education, University of Alberta, January 1978. (A performance by University students)

Videotapes are available at the Instructional Technology Centre,

Faculty of Education, University of Alberta, Edmonton, Alberta, Canada.

APPENDIX C

GUIDE TO THE SCHEDULE AND INTERVIEW SCHEDULE FOR TEACHERS IN PHASE ONE

GUIDE TO THE SCHEDULE

Before I begin asking questions I would like to tell you something about my research. I am trying to develop a resource unit that will assist grade three teachers in carrying on a program in creative dance. The interview will help me gather information about the general background of teachers, their ideas about physical education and creative dance, the appropriateness and usefulness of such a resource, and any assistance teachers might require in using a resource unit in creative dance.

I would like to record our interview because it would be impossible to accurately write down everything you say. After the interview an anonymous summary of your responses will be made from the tape recording, and then the recording will be erased. So please feel free to make any comments you wish as the information will not be connected with you personally, but will be included in the study along with the opinions obtained from the other interviews.

INTERVIEW SCHEDULE FOR TEACHERS IN PHASE ONE

PART A INFORMATION ABOUT THE INTERVIEWEE

Item 1

What responsibility do you have in this school?

Probe 1: Are you a classroom teacher, principal, itinerant teacher or other?

Item 2

In which grade(s) are you teaching physical education?

Item 3

What subjects other than p.e. are you teaching?

Item 4

How long have you known (had) these children?

Item 5

How many years have you taught?

Probe 2: At what grade levels?

Item 6

What educational qualifications do you have?

Probe 3: Do you have a B.Ed., Diploma, M.Ed., other?

Probe 4: Did you specialize? In what area(s)?

Item 7

Do you have any training in creative dance?

Answer yes:

Probe 5: What type of training? e.g., workshops, inservices, university courses or other?

Answer no:

Probe 6: Do you believe that training in creative dance is necessary in order to teach creative dance to elementary school students? (Probe for clarification.)

PART B TEACHERS' ATTITUDES TOWARDS CREATIVE DANCE
(Adapted from Padfield, 1973)

Item 1

Could you tell me something about the physical education program in this school?

Probe 1: In your opinion is it a good program? (Probe for clarification.) Why?

Probe 2: What do you think is a "good" program?

Item 2

Could you describe your physical education program?

Probe 3: What do you feel are the strengths of your program?

Probe 4: Where do you feel you might need some help?

Probe 5: What curricular resources do you use?

Probe 6: Did you teach any creative dance?

Answer yes: How did it go?

Answer no: Why not?

Item 3

Have you read the creative dance section of the Provincial Guide?

Answer yes:

Probe 7: Is it useful to you in your teaching?

Probe 8: What is the most beneficial aspect of it?

Probe 9: Do you think it is well prepared from the teacher's viewpoint? (Probe for clarification.)

Answer no:

Probe 10: Do you have any thoughts about creative dance?

Probe 11: What do you think creative dance is or consists of?

Probe 12: Where have you heard (learned) about creative dance?

Item 4

Is creative dance taught in other classes in this school?

Probe 13: How do most teachers in this school feel about creative dance? (Probe for clarification.)

Item 5

Do you think teachers prefer other areas of the physical education program to creative dance? (Probe for clarification.)

Probe 14: What do they teach most frequently in p.e.?

Item 6

How do you think children react to creative dance?

Probe 15: What benefits do you think children get from a creative dance program? —physical, social, emotional, mental?

Item 7

Is there any benefit a student receives from creative dance that he/she receives no where else in the curriculum? (Probe for clarification.)

Item 8

Do you think creative dance is an important subject in the elementary school curriculum?

Answer yes:

Probe 17: What other subjects are more important? (Probe for clarification.)

PART C TEACHERS' PERCEPTIONS OF THE APPROPRIATENESS OF THE CONTENT OF THE DANCE ACTIVITIES

Item 1

When beginning your creative dance program which dances would you use? (Or what type of dances would you use?) Why?

Item 2

Which dances would you use later on in your program? Why?

Item 3

Are there some dances you would not use in your creative dance program? Why?

Item 4

Are there any dances you could inter-relate with your regular classroom program? (Probe for clarification.)

Probe 1: Is there anything you've done in language arts, social studies, art, music which you could have inter-related with dance? How?

Item 5

Would you describe any instances where you observed the children creating their own dances?

Item 6

How did the children respond to the videotapes?

Probe 2: Did you get any feedback from the children back in the classroom?

Item 7

How did the children respond to the performance of the other class?

Probe 3: Did you get any feedback from the children back in the classroom?

Item 8

How did the performance of the dance for the other class affect your children?

Probe 4: Did you get any feedback from the children back in the classroom?

Item 9

Which (or what type of) dances seemed to be most enjoyed by the children?

Probe 5: Why would you think this was so?

Probe 6: Were you surprised at their selection?

Item 10

Which (or what type of) dances seemed to be most difficult for the children?

Probe 7: Why do you think they were difficult?

Item 11

Was there any carry-over from creative dance into the classroom? (Probe for clarification.)

PART D TEACHERS' PERCEPTIONS OF THE PRESENTATION OF THE DANCE ACTIVITIES

Item 1

What support do teachers need in order to develop a creative dance program with their class?

Probe 1: What human resources would help?

Probe 2: What materials would help?

Probe 3: What manner of training in creative dance might they prefer?
(a) workshops?
(b) inservices?
(c) university courses?
(e) V.T.R.?
(f) other? e.g., dance teacher visits?
consultant visits?

(Probe for clarification in all of the above.)

Item 2

Which would you prefer to assist you in developing curricular material for a creative dance program?

(a) a general outline of the concepts in creative dance and examples of suitable activities to guide your planning for the year?

(b) a detailed, sequential series of lesson plans for a year's program in creative dance?

(c) other?

(Probe for clarification in all of the above.)

Item 3

As you observed the creative dance sessions what helped you most in understanding creative dance . . .

Probe 4: Did the instructor help clarify any concepts?
What concepts?
How were they clarified?

Probe 5: What effect did observing your own children's movements have? (Probe for clarification.)

Probe 6: How were the videotapes useful?

PART E TEACHERS' PERCEPTIONS OF THE APPLICATION OF THE CONTENT OF THE PROPOSED RESOURCE UNIT

Item 1

Do you think teachers should use this proposed resource in planning their own creative dance program?

Answer yes:

Probe 1: How?

Item 2

In deciding to use such a resource in creative dance what factors would you usually consider?

Probe 2: Would your knowledge of the language of creative dance be a factor?

Probe 3: Would your understanding of performance objectives in dance be a factor?

Probe 4: Would your attitude and interest towards creative dance, and those of your students, be factors that would influence your use of this resource?

Item 3

After using some of these dances with a class, how would you feel about developing your own dance material? Why?

Probe 5: What sort of stimuli of your own would you feel most secure with and would use first?

Probe 6: What about other teachers?

Item 4

How can what happens in creative dance affect what happens in the classroom? (Probe for clarification.)

Item 5

Is there anything else you would like to comment on about the creative dance sessions you observed?

APPENDIX D

GUIDE TO THE SCHEDULE AND INTERVIEW SCHEDULE FOR CHILDREN IN PHASE ONE

GUIDE TO THE SCHEDULE FOR CHILDREN IN PHASE ONE

I would like to ask you some questions about the creative dance activities we have just completed. I would like to record your answers on a taperecorder because it would be impossible to accurately write down everything you say.

Let's imagine that you are travelling with your family and friends in a rocket ship through space. At the end of two weeks you will return home safely.

INTERVIEW SCHEDULE FOR CHILDREN IN PHASE ONE

Item 1

Why do you think boys and girls would like to do some creative dance when they are living in the rocket for two weeks?

Item 2

How do you think the captain of the rocket would feel about teaching creative dance?

Item 3

Describe the dance(s) you would teach a younger brother or sister.

Item 4

Describe the dance(s) you would teach your parents.

Item 5

Describe the dance(s) you would like to do yourself while you lived in the rocket.

Item 6

Which music from the dances would you take along with you if you were allowed only one record?

Item 7

Describe how you would feel while performing a dance for the other children on the rocket.

- for the crew of the rocket.
- for your parents.

Item 8

What dance(s) would you choose to write a story about? Why?

Item 9

Can you think of a story you would like to make into a dance?

Item 10

What things would help you learn a new dance?

(a) studying the teacher's movements?
(b) seeing your classmates' movements?
(c) viewing videotapes?

Item 11

How do you think teachers feel about teaching creative dance?

Item 12

Why would the boys and girls want to continue to do creative dance in school when they returned home?

APPENDIX E

LESSON PLAN FOR "THE ELF AND THE DORMOUSE"

Creator and
Performer Focus

THE ELF AND THE DORMOUSE

1) WAYS OF KNOWING THE DANCE

i) The Doing Dimension

- to know, understand and master the actions of SHAKING, TURNING, SKIPPING and PULLING in isolation and in sequence.
- to know, understand and master light-quick and light-sustained qualities of movement.

ii) The Seeing Dimension

- to be aware of the light, effervescent quality of the shaking and skipping sequence.
- to appreciate the dynamic interplay between the two dancers.

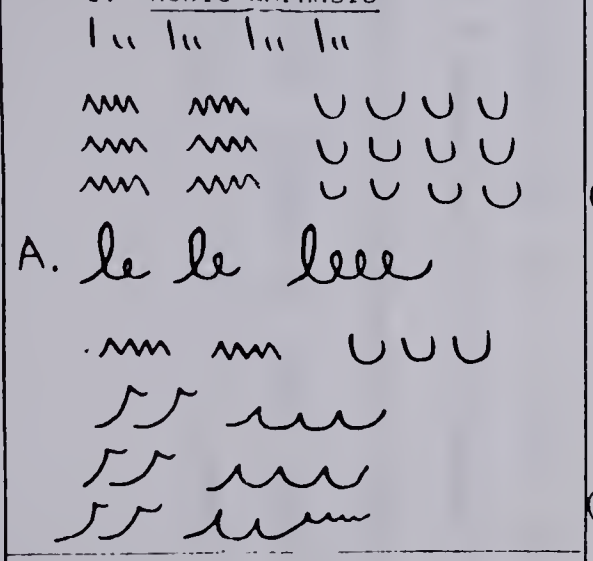
iii) The Meaning Dimension

- to perceive the sharp, pointed, delicate qualities of the Elf and the Dormouse.
- to attend to the gentle 'tugging' interaction between the Elf and the Dormouse.

Note: "The Elf and the Dormouse" was created by Helen McDonald and Coryl Ralph, Graduate Students, University of Alberta, 1980.

"The Elf and the Dormouse"

I. MUSIC EMPHASIS



Music: Shostakovitch - Ballet Suite No. 1. "Petite Ballerina" in Adventures in Music, Grade 2 Vol. 1.

II. ACTION EMPHASIS

Freeze

S-h-a-k-e! S-h-a-k-e!
Skipping, skipping here and there!
(Repeat three times)

Twirling up, twirling down,
Twirling round and round

S-h-a-k-e! S-h-a-k-e!
Skipping everywhere!

Reach and pull! Reach and pull! Reach-and-pull-and-pull-andpull!
(Repeat three times)

Interlude - Pause

S-h-a-k-e! S-h-a-k-e!
Skipping, skipping here and there!
(Repeat two times)
Reach and pull! Reach and pull! Reach-and-pull-and-pull-and-pull!
(Repeat two times)

Interlude - Pause

S-h-a-k-e! S-h-a-k-e!
Skipping, skipping here and there!
(Repeat three times)
Twirling up, twirling down,
Twirling round and round

S-h-a-k-e- S-h-a-k-e!
Skipping everywhere.

III. DYNAMIC EMPHASIS

Light, quick - shake
- skip
- reach & pull

IV. SPATIAL EMPHASIS

General space - skip
- twirl

Personal space - shake
- reach
- pull

Levels - High, medium, low

Space words - under, around
- above, below

V. RELATIONSHIP EMPHASIS

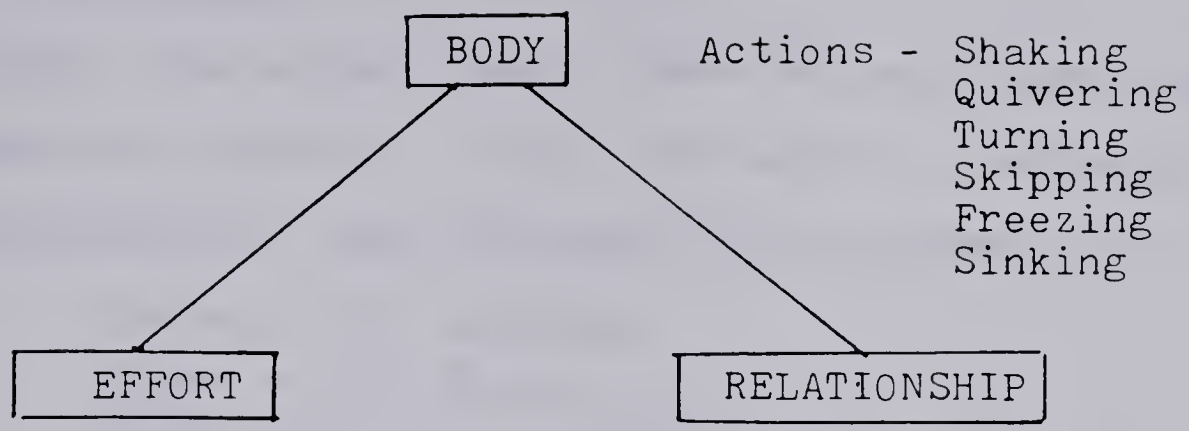
Large group

Partners - A then B
- A and B together

VI. IMAGES:SEQUENCES

"The Elf and the Dormouse"
An Elf looks for shelter from the rain under a toadstool. However under the toadstool is a Dormouse fast asleep. The Elf eventually pulls up the toadstool and settles down under it. Now the Dormouse awakens, shakes the rain from its fur and sets out to find another toadstool. She returns to the original toadstool and initiates a tug-o-war with the Elf. Finally the Elf and Dormouse decide to share the toadstool.

B) DETAILED LESSON PLAN



INTRODUCTION

GUIDED EXPERIENCE

"Find a space by yourself and freeze in it. Quickly run and find another space and freeze in it."

This action could be accompanied by a drum being beaten for varying lengths of time - a short interval, a medium interval and a longer interval. Repeat these three time intervals to create a rhythmical sequence of running and freezing, i.e.

... Freeze!
..... Freeze!
..... Freeze!

DISCOVERY

"Can you run and freeze at a high level and then run and freeze at a different level?"

Repeat the rhythmical sequence of running and freezing several times so that the children can experience freezing at various levels.

BLOCK 1 - SHAKING ACTION

GUIDED EXPERIENCE

"Good! Now we are ready. Show me your hands. Shake them very quickly - stop. And again ... and again."

(Tambourine) "Now let's try it to a rhyme:

Shake at the ceiling,
Shake at the floor,
Shake and shake and shake no more!"

"Good! Let's do it again." Repeat rhyme and action.

DISCOVERY

"As I make a light, shaking sound that goes and stops (tambourine), can you make a light, shaking action with your toes? Head? Seat? Nose?"

CLARIFICATION

"Now let's try shaking our fingers, seat, head and feet to the rhyme:

Shake at the ceiling,
Shake at the floor,
Shake and shake and shake no more!"

Let the children say the rhyme with you as they do the actions. Keep the action rhythmical, light and effervescent.

BLOCK 2

GUIDED EXPERIENCE

"Let's add something else to our dance. Poke one knee high in the sky. Then the other. Now let those knees take you skipping and visiting different places in the room."

DISCOVERY

"Try letting the skip turn you around. Good. Try skipping backwards a short way and then forwards again."

GUIDED EXPERIENCE

"We are now going to make a sequence of shaking two times followed by skipping. Here is some music for this sequence. Sit and listen to the music and let's use our hands only to do the actions. Ready ...

Action sequence: S-h-a-k-e! S-h-a-k-e!
Skipping, Skipping here and there.
(Repeat three times.)

CLARIFICATION

"Choose a beginning shape so that your fingers are ready to shake ... your knees, elbows, seat and toes are ready to shake. Hold your shape very still."

Now allow the children to go through the shaking and skipping sequence several times to the music.

Then perhaps half the class can observe while the other half shares their sequence. Children can be guided to watch for the following:

1) Is there a skip that is so <u>light</u> that it hardly touches the floor?
2) Can you see <u>hands</u> that shake? ... <u>toes</u>? ... <u>seat</u>? ... <u>nose</u>?

BLOCK 3

GUIDED EXPERIENCE

"Find a space again. Very lightly touch your fingers to the floor. Let your fingers slowly lead you up to

the ceiling and then down to the floor again."

Emphasize beginning small and gently stretching up to the ceiling and sinking down small again.

DISCOVERY

"Can you turn lightly and continuously as you move from the floor up to the ceiling and back down again? It is like a spiral turning in space. Can you let your elbow (shoulder, nose) lead as you turn? Can your turns <u>open</u> as you move up and <u>close</u> as you move down?"

CLARIFICATION

Allow the children to observe individuals and to discuss the different kinds of turning, such as how one child starts very small and tightly closed but then half way up is very wide and open.

GUIDED EXPERIENCE

"Let's make a sequence of turns. Starting very low, make a quick light turn that opens upward and then a quick, light turn that closes downward, followed by several continuous turns. Here is a rhyme to help you remember: Twirling up, twirling down,
Twirling round and round."

DISCOVERY

"How can the turning make you travel away from where you are to another place?"

GUIDED EXPERIENCE

"Now come and listen to the music again. Using our hands only, let's go through the dance from the beginning to this point."

The pattern of the dance to this stage is as follows:

1. "S-h-a-k-e! S-h-a-k-e!
   Skipping, skipping here and there!"
   (Repeat three times)

2. "Twirling up, twirling down,
   Twirling round and round."

3. "S-h-a-k-e! S-h-a-k-e!
   Skipping everywhere!"

CLARIFICATION

"Go and find a space. Take a shape with fingers, nose, seat and toes ready to shake. Hold it very still." Guide the children through the dance from the beginning to this point. Let them repeat it two or three times, always accompanied by the music.

BLOCK 4

GUIDED EXPERIENCE

"Now for the next part. Show me a <u>hand</u> that is curled up tightly. Let the fingers leave home and reach out far away ... and suddenly snap back home."

"Show me an <u>elbow</u> that is tucked tightly into the centre of your body. Let it leave home slowly ... and then suddenly snap back home." (Imagery - elastic band)

Repeat for other body parts such as knees, toes.

Let the children practise these actions several times to experience the <u>sudden</u>, <u>strong</u> snapping actions.

DISCOVERY

-"How can your <u>whole body</u> reach outwards and then suddenly snap back?"

GUIDED EXPERIENCE

Repeat the above series of actions but this time have the children bring home their fingers (elbow, knee, toes) very softly and slowly. Do it several times so that the children can feel the lingering, delicate 'pulling in' action as contrasted with the former sudden, strong 'snapping in' action.

DISCOVERY

"How can your whole body reach outwards and then pull in very softly and slowly?"

GUIDED EXPERIENCE

"Here is some music that will help us reach out and pull in. Let's sit and listen to the music and use our hands only to do the actions. Ready? Follow my hands."

The rhythmic pattern is as follows:

"Reach and pull! Reach and pull!" - quick, light
"Reach-and-pull-and-pull-and-pull!" - continuous, light
(Repeat three times)

CLARIFICATION

"Find a space and let's do the actions to the music."

Let the children practise this part of the dance several times stressing two quick, delicate "Reach and pull" actions and a continuous, light "Reach-and-pull-and-pull" action.

BLOCK 5

GUIDED EXPERIENCE

"Now come and listen to the whole piece of music and we'll do the actions with our hands only." Guide the

children through the complete dance with the music.

The pattern is as follows:

1. "S-h-a-k-e! S-h-a-k-e!
   Skipping, skipping, here and there!"
   (Repeat three times)

2. "Twirling up, twirling down,
   Twirling round and round."

3. "S-h-a-k-e! S-h-a-k-e!
   Skipping everywhere!"

4. "Reach and pull! Reach and pull!
   Reach-and-pull-and-pull-and-pull!"
   (Repeat three times)

Interlude - Children pause

1. "S-h-a-k-e! S-h-a-k-e!
   Skipping, skipping here and there."
   (Repeat two times)

4. "Reach and pull! Reach and pull!
   Reach-and-pull-and-pull-and-pull!"
   (Repeat two times)

Interlude - Children pause

1. "S-h-a-k-e! S-h-a-k-e!
   Skipping, skipping here and there!"
   (Repeat three times)

2. "Twirling up, twirling down,
   Twirling round and round."

3. "S-h-a-k-e! S-h-a-k-e!
   Skipping everywhere!"

CLARIFICATION

Ask the children to find a space, and now let them go through the whole dance.

GUIDED EXPERIENCE

Introduce the elements of the story of the Elf and the Dormouse. The elf is out in the rain looking for shelter and finds a dormouse asleep under a toadstool. The elf tugs at the toadstool, pulls it from the dormouse and sits down under it. The dormouse now shakes the rain off his fur and begins to look for another toadstool. Every toadstool has an elf under it so the dormouse returns to his/her original toadstool and begins a tug-of-war with the elf. At this point the elf and dormouse decide to share the toadstool and dance together using the toadstool as an umbrella.

CLARIFICATION

Let the children work in pairs - one child can be the Elf and dance part A of the story; the other child can be the Dormouse who sleeps under the toadstool for Part A and then dances part B of the story. The Elf and the Dormouse dance the last part, C, together. Then alternate the parts if the children so wish.

	ACTION	IMAGERY
A	1. "S-h-a-k-e! S-h-a-k-e! Skipping, skipping here and there!" (Repeat three times)	Elf shakes the rain off and travels to visit many toadstools.
	2. "Twirling up, twirling down, Twirling round and round."	Elf searches up and down and around for a toadstool.
	3. "S-h-a-k-e! S-h-a-k-e! Skipping everywhere!"	Elf finds a toad-stool at last.
	4. "Reach and pull! Reach and pull! Reach-and-pull-and-pull-and-pull!" (Repeat three times)	Elf and Dormouse have a tug-o-war with the toadstool.

Interlude - Children pause — Elf goes to sleep under toadstool.

1. "S-h-a-k-e! S-h-a-k-e!
   Skipping, skipping here and there!"
   (Repeat two times) — Dormouse searches for a toadstool.

B

4. "Reach and pull! Reach and pull!
   Reach-and-pull-and-pull-and-pull!"
   (Repeat two times) — Dormouse and Elf have tug-o-war with the toadstool.

Interlude - Children pause

1. "S-h-a-k-e! S-h-a-k-e!
   Skipping, skipping here and there!"
   (Repeat three times) — Elf and Dormouse share toadstool and dance together.

2. "Twirling up, twirling down,
   Twirling round and round."

3. "S-h-a-k-e! S-h-a-k-e!
   Skipping everywhere!"

It may take several repetitions with the music for all to learn the sequences. Try to keep these light and enjoyable so that the dance is not "overkilled".

FORMULATION

Read the poem "The Elf and the Dormouse". Let half the class observe while the other half performs the dance. Guide the children in their viewing of the dance with questions that heighten their awareness of

a) the beginning of the dance
b) the Elf and the Dormouse and their interaction.

Examples of such questions are given below:

1) Can we really see what the story is about by looking at the "cover" of the book, i.e. by looking at the beginning shapes that are very <u>still</u> and that have hands, elbows, seat and toes <u>ready</u> to shake?

2) Can we see the "sharp", "pointy", "delicate" Elf?

3) Can we see the "light", "whirling", "searching" Dormouse?

4) Can we see the "gentle", "rocking" tug-o-war between the Elf and the Dormouse?

SUGGESTIONS FOR PERFORMANCE

1) The class might be given an opportunity to share their dance-story with another class in the school, such as another grade three.

2) The children could make toadstools for each pair of students in the dance.

3) The children could create simple costumes for the Elf and Dormouse. For example, the Elves could wear brightly coloured wrist bands with small bells attached. The Dormice could wear ears and long tails.

C) FORMAT C - DANCE SYNOPSIS FOR "The Elf and the Dormouse"

INTRODUCTION

- Running and freezing at different levels.

BLOCK 1

Shaking - body parts (fingers, seat, head, feet)
- levels (high and low)
- light, quick actions

Rhythmical phrase: "Shake at the ceiling! Shake at the floor!
Shake and shake and shake no more!"

BLOCK 2

Skip - light, quick
- knees high
- air under heels
- travel

Rhythmical phrase: "S-h-a-k-e! S-h-a-k-e!
Skipping, skipping here and there!"
(Repeat three times)

BLOCK 3

Turning actions - Twirl - light, sustained
- upwards, opening
- downwards, closing

Rhythmical phrase: "Twirling up, twirling down,
(quick, light)
Twirling round and round!"
(continuous, light)

Rhythmical sequence:

"S-h-a-k-e! S-h-a-k-e!
Skipping, skipping here and there!"
(Repeat three times)

"Twirling up, twirling down,
Twirling round and round!
S-h-a-k-e! S-h-a-k-e!
Skipping everywhere!"

BLOCK 4

Reaching and pulling actions - body parts (fingers, elbows, toes)
- sudden and strong
- slow and light

Rhythmical phrase:

"Reach and pull! Reach and pull! (quick, light)
Reach-and-pull-and-pull-and-pull!" (continuous, light)
(Repeat three times)

BLOCK 5

Work through the complete dance. (See Form A - Dance Analysis Sheet) Introduce the story of the Elf and the Dormouse. Partner work.

3. INSTRUCTIONAL SUPPORT MATERIALS

1) Poem - "The Elf and the Dormouse" by Oliver Hereford.

2) Music - Shostakovitch - Ballet Suite No. 1 "Petite Ballerina" in Adventures in Music, Grade 2, Vol. 1, Side 1 , Band 3 .

4. RELATED CLASSROOM ACTIVITIES

Imaginative Language Activities

1) A literature unit on Elves.

2) Creative writing, such as poems, songs and stories describing other adventures of the Elf and the Dormouse.

APPENDIX F

LESSON PLAN FOR "THE PEDLAR AND THE CAPS"

Spectator Focus

THE PEDLAR AND THE CAPS

1. WAYS OF KNOWING THE DANCE "The Pedlar and the Caps"

   i) <u>The Doing Dimension</u>

   - to understand that body parts can be emphasized in movement sequences.

   ii) <u>The Meaning Dimension</u>

   - to attend to movements that express perceived images, ideas and feelings associated with anger, happiness, surprise.

   iii) <u>The Seeing Dimension</u>

   - to describe the theme of the dance-story.
   - to attend to the formal properties of the dance (patterns of movement, rhythm and phrasing, contrast, etc.).
   - to discuss the appropriateness and effect of costumes and props.
   - to discuss the relationship of the dance form to the printed form of the story.

2. LEARNING ACTIVITIES

   A) PRE-VIEWING ACTIVITIES

   "Sometimes, as we know, a story can be told without words. I'm going to give you 3 clues to the story.

   1) Here is one clue"... Take out the actions of the pedlar, e.g. hand actions, throwing cap on the floor. Now allow the children to practise these patterns.

2) "Two of the characters want something the third person has. Find out what it is."

3) "One character does something in the story that makes it possible for the other two to do something. What is it?"

Also you might want to discuss the elements of a story with the children, elements such as theme, plot, characterization, climax, etc.

B) POST-VIEWING ACTIVITIES

After viewing "The Pedlar and the Caps", the following questions might be asked:

1) Outline the story being told by the dance, e.g. Who are the main characters in the story? What happens? How does the story end?

2) Try to perform the movement pattern that is repeated often in the dance.

3) How does the Pedlar express "drowsiness", "anger", "happiness"?

4) Discuss the contribution of the costumes, props, to the dance.

5) Respond to the interaction between the three dancers, for example the teasing and the mimicking or copying.

3. INSTRUCTIONAL SUPPORT MATERIALS

Video-tape Cassette of "The Pedlar and the Caps"

4. RELATED CLASSROOM ACTIVITIES

LANGUAGE ARTS

1) Literature unit on "Fables of the World"

2) Creative Writing - children write, and illustrate, their own original "folk tales".

CREATIVE DANCE

Children dance the fable "The Wager of the Wind and the Sun" (Boorman, J. L., Creative Dance in Grades Four to Six, Don Mills, Ontario: Longman Canada Ltd., 1971, pp. 150-155).

CREATIVE DRAMA

Children dramatize other fables.

MUSIC

Children create sound sequences to accompany one of the above dances or dramas.

APPENDIX G

QUESTIONNAIRE FOR TEACHERS IN PHASE TWO

QUESTIONNAIRE FOR TEACHERS IN PHASE TWO

(Adapted from Thompson, 1979)

INFORMATION ABOUT THE RESPONDENT

This information will be useful in identifying the background and experiences of the sample group. The respondent will remain anonymous.

1. Sex: Male ____ Female ____

2. Number of years teaching experience:

   ____ total years teaching

   ____ years teaching at the Primary level

   ____ years teaching at the Junior level

   ____ years teaching at the Intermediate level

3. Number of years you have taught grade 3 or 4 physical education:

   ____ years

4. Subjects other than physical education you are presently teaching:

   _____

   _____

5. Education:

	Degree(s)	Institution	Year of Completion
	_____	_____	_____
	_____	_____	_____

6. Background in dance:

   Courses that dealt partially or totally with creative dance:

   Name of Course: Brief Description of the Dance Content

   _____

   _____

   _____

Seminars, Inservice Sessions, Professional Activity Days, etc., that dealt with creative dance: (Please give brief description.)

_____

_____

_____

_____

Type of materials found useful in lesson preparation for creative dance lessons:

_____

_____

_____

Other: (e.g., work with consultants in planning creative dance lessons, help from a resource teacher on staff . . .)

_____

_____

_____

APPENDIX H

GUIDE TO THE SCHEDULE AND INTERVIEW SCHEDULE FOR TEACHERS IN PHASE TWO

GUIDE TO THE SCHEDULE

Before I begin asking questions I would like to tell you something about my research. I am trying to develop a resource unit that will assist grade three teachers in carrying on a program in creative dance. The interview will help me gather information about the general background of teachers, their ideas about physical education and creative dance, the appropriateness and usefulness of such a resource, and any assistance teachers might require in using a resource unit in creative dance.

I would like to record our interview because it would be impossible to accurately write down everything you say. After the interview an anonymous summary of your responses will be made from the tape recording, and then the recording will be erased. So please feel free to comment on the study as the information will not be connected with you personally, but will be included in the study along with the opinions obtained from the other interviews.

INTERVIEW SCHEDULE FOR TEACHERS IN PHASE TWO

PART A TEACHERS' ATTITUDES TOWARD CREATIVE DANCE (Adapted from Padfield, 1973)

Item 1

Could you tell me something about the physical education program in this school?

Probe 1: In your opinion is it a good program? (Probe for clarification.) Why?

Item 2

Could you describe your physical education program in your own classroom?

Probe 2: What do you feel are the strengths of your program?

Probe 3: Where do you feel you might need some help?

Probe 4: What curricular resources do you use?

Item 3

Have you read the Physical Education section of the Formative Years or Education in the Primary and Junior Divisions?

Answer yes:

Probe 5: Is it useful to you in your teaching?

Probe 6: What is the most beneficial aspect of it?

Probe 7: Do you think it is well prepared from the teacher's viewpoint? (Probe for clarification.)

Answer no:

Probe 8: Was it not available to you?

Probe 9: Where have you learned about creative dance?

Item 4

What do you think creative dance is or consists of?

Item 5

Is creative dance taught in other classes in this school?

Probe 10: How do most teachers in this school feel about creative dance? (Probe for clarification.)

Item 6

Do you think teachers prefer other areas of the physical education program to creative dance? (Probe for clarification.)

Probe 11: What do they teach most frequently in p.e.?

Item 7

How do you think the children reacted to creative dance?

Probe 12: What benefits do you think children get from a creative dance program?

Item 8

Is there any benefit a student receives from creative dance that he/she receives nowhere else in the curriculum? (Probe for clarification.)

Item 9

Teachers have many subjects to teach besides creative dance. How important do you think creative dance is in relation to all the other subjects?

PART B TEACHERS' PERCEPTIONS OF THE CONTENT OF THE RESOURCE UNIT IN CREATIVE DANCE

Item 1

To what extent did the resource unit help you understand the general concepts upon which the dances were based, e.g., movement concepts?

Probe 1: How could the resource unit better describe the general concepts of dance?

Item 2

To what extent were you able to understand the four parts of each dance, i.e., the ways of knowing, the learning activities, the support materials and the related classroom activities?

Probe 2: What helped you understand each part?

Probe 3: What part(s) did you not understand very well? Why?

Probe 4: How could these parts be improved?

Item 3

Which format—A, B or C—did you find most useful in learning about a new dance yourself?

Item 4

Which format—A, B or C—did you find least useful in learning a new dance? Why?

Item 5

Which format—A, B or C—did you find most useful for teaching a dance to your class? Why?

Item 6

Which format—A, B or C—did you find least useful for teaching a new dance? Why?

Item 7

Do you feel the resource contains a sufficient amount of information?

Answer yes:

Probe 5: What details did you find quite useful? Why?

Answer no:

Probe 6: What details could be added to the resource?

Item 8

What (type of) dances did you use at the beginning of your dance program? Why?

Item 9

What (type of) dances did you use later on in your program? Why?

Item 10

Are there some (types of) dances you would not use in your dance program? Why?

Item 11

You were given the opportunity to choose the order in which you taught the dances. How did you feel about that?

Probe 7: Are there any advantages in being able to choose the order?

Probe 8: Are there any disadvantages?

Item 12

Were there any dances that you inter-related with your regular classroom program?

Probe 9: Was there anything you did in language arts, social studies, art or music which could have inter-related with dance?

Item 13

What (type of) dances seemed to be most enjoyed by the children?

Probe 10: Why do you think this was so?

Probe 11: Were you surprised at their preferences?

Item 14

What (type of) dances seemed to be most difficult for the children?

Probe 12: Why do you think they were difficult?

The resource unit attempts to address three aspects of creative dance: (1) the child as creator; (2) the child as performer; and (3) the child as spectator.

Item 15

Would you describe any instances where you observed the children creating their own dances?

Item 16

How did the children respond to the videotapes?

Probe 13: Did you get any feedback from the children back in the classroom?

Item 17

How did your children respond to the dance performance of the other class?

Probe 14: Did you get any feedback from the children back in the classroom?

Item 18

How were your children affected when they performed their dance for another class?

Probe 15: Did you get any feedback from the children back in the classroom?

PART C TEACHERS' PERCEPTIONS OF THE APPROPRIATENESS OF THE INSERVICE SESSIONS

Item 1

To what extent was the time of day and location of the inservice satisfactory?

Probe 1: How could it have been more satisfactory?

Item 2

To what extent was the length of time devoted to learning about the resource satisfactory? (Probe for clarification.)

Item 3

What helped you most in learning about creative dance during the pre-service sessions?

Probe 2: To what extent did the written resource help?

Probe 3: To what extent did the videotapes help?

Probe 4: To what extent did participating in the dances help?

Probe 5: To what extent did the persons involved help?

Probe 6: To what extent did the music help?

Item 4

How would you describe the teachers' roles in these preservice sessions?

Probe 7: To what extent did the teachers participate, in problem solving and decision making?

Item 5

Do you think the teachers should have been more involved in developing this resource?

Answer yes:

Probe 8: How could they have been more involved?

Answer no:

Probe 9: Why do you think this extent of involvement was satisfactory?

Item 6

Did these sessions meet any of your needs?

Probe 8: What needs?

Probe 9: How were they met?

Item 7

What needs did these sessions not meet?

Probe 10: How could these sessions have better met those needs?

Item 8

To what extent did you feel prepared to begin teaching dance after these first three sessions?

Item 9

Could you comment on the length of time (two weeks) between meetings?

Item 10

What occurred during these meetings that helped you implement the resource with your students?

Probe 11: What helped you the most?

Probe 12: What helped you the least?

Item 11

How useful was the feedback from the other participating teachers?

Probe 13: How useful was the feedback from the workshop leader?

Item 12

To what extent did working with your own class help clarify your understanding of dance?

Item 13

What successes did you experience in teaching the resource to your class?

Probe 14: Were any of these successes related to anything that took place during the inservice sessions?

Item 14

What problems did you encounter in teaching the resource to your class?

Probe 15: How were these problems overcome?

PART D TEACHERS' PERCEPTIONS OF THE CLASSROOM APPLICATION OF THE RESOURCE UNIT

Item 1

How do you feel about including dance in your program for next term?

Probe 1: What factors would encourage you to continue with dance?

Probe 2: What factors would discourage you?

Item 2

How do you feel about developing your own creative dance program?

Probe 3: What factors would help you develop a program?

Probe 4: What factors would hinder your development of a program?

Item 3

Would this resource help you in planning a year's program in dance?

Answer yes:

Probe 5: How?

Answer no:

Probe 6: What source(s) of information would you seek in planning your program?

Item 4

What support materials would you need to expand your dance program?

Item 5

Now that these sessions over what kind(s) of follow-up activity would help you continue to teach dance to your students?

Item 6

Has teaching creative dance affected you, as a teacher, in any way?

Probe 7: Has it affected how you approach other subjects?

Probe 8: Has it affected your relationship with your students?

Probe 9: Has it affected your relationship with the other teachers on your staff?

APPENDIX I

GUIDE TO THE SCHEDULE AND INTERVIEW SCHEDULE FOR CHILDREN IN PHASE TWO

GUIDE TO THE SCHEDULE

Imagine that you were travelling on a ship with your family and your friends. The ship sinks but your family, friends and the ship's crew escape to a desert island in the middle of the ocean. You live together on this island for two weeks before you are rescued.

INTERVIEW SCHEDULE FOR CHILDREN IN GRADE TWO

Item 1

Why do you think the boys and girls would like to do some creative dance when they are living on the desert island for two weeks?

Item 2

How do you think the captain would feel about teaching creative dance?

Item 3

Describe the dance(s) you would teach a younger brother or sister who was on the island with you.

Item 4

Describe the dance(s) you would teach your parents who are on the island with you.

Item 5

Describe the dances you would like to do yourself while you lived on the island.

Item 6

Which music would you take along with you on the island if you were allowed only one record?

Item 7

Describe (tell how) you would feel while doing a dance

(a) for the other children on the island?
(b) for your parents?
(c) for the ship's crew?

Item 8

What dance would you choose to write a story about to bring back home with you?

Item 9

Can you think of a story you would like to make into a dance?

Item 10

What things would help you learn a new dance?

(a) watching the teacher?
(b) seeing your classmates do the dance?
(c) watching the dance on videotape?

Item 11

How do you think teachers feel about teaching creative dance?

Item 12

Why would the boys and girls want to continue to do creative dance in school when they returned home?

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